QUARTET NO. 13 IN B FLAT OP. 130

BEETHOVEN

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M
452
B42
op.130
1911
c.1
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Edition Eulenburg

923 M

Dedicated to His Highness, Prince Nicolas of Galitzin

QUARTET

No. 13

B♭ major

for

2 Violins, Viola and Violoncello

by

LUDWIG VAN BEETHOVEN

Op. 130

Composed 1825, Completed 1826

First performed in its present form
at Vienna, April 22nd, 1827

Revised from the original MS., with Foreword by

WILH. ALTMANN

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M
452
B42
op. 130
1911
c. 1

Pag.

I. Adagio, ma non troppo – Allegro 1

II. Presto – L'istesso tempo 13

III. Andante con moto, ma non troppo 17

IV. Alla danza tedesca. Allegro assai 25

V. Cavatina. Adagio molto espressivo 30

VI. Finale. Allegro 33

BEETHOVEN, OP. 130: STRING QUARTET IN B FLAT MAJOR.

The B flat major quartet, op. 130, belongs to the three works in this form which Beethoven, as early as January 1823, had intended for Prince Nicholas von Galitzin. But it was only on completion of the A minor quartet in August 1825 that he turned his attention to the present work in B flat major, sketches for which were already in being by the month of March. In a letter to his nephew, dated August 24th 1825, Beethoven expresses the hope of finishing this quartet — the third destined for Prince Galitzin — in ten or twelve days, at the outside. But the year 1826 had arrived before that hope was realised.

The work was performed for the first time by the Schuppanzigh Quartet on March 21st, 1826. Whilst the second movement (Presto) and the fourth (Alla danza tedesca)[1]) had to be repeated, the final Fuge — published separately, later on, as op. 133 — failed in its effect. For this reason Beethoven found it necessary to write a new last movement; so, after having rejected one outline (Nottebohm, "Neue Beethoviana" 524), in September 1826 he produced the new Finale, for which, on November 25th, his publisher paid him an extra fee of 15 ducats. This easy-flowing finale, reminiscent of Beethoven's youthful manner, was the master's last fully completed composition, after which he only worked at sketches for a quintet.

The firms of Schlesinger (Berlin) and Peters (Leipzig) applied for the publication of the quartet; the suggestion made by Peters, that the work should be submitted on approval, was curtly refused by Beethoven. The publication finally fell to Artaria, of Vienna, who printed this B flat major quartet before Schlesinger did the one in A minor; consequently, the latter work was given a later opus number.

As regards the original manuscript, the first movement and the Cavatina (formerly in the possession of the Mendelssohn-Bartholdy family) together with the Finale (presented by Prof. R. Wagener) are now the property of the Royal Library in Berlin.

The title of the original edition, which appeared after Beethoven's death on May 7th 1827, runs as follows: Troisième Quatuor pour 2 Violons, Alto & Violoncelle, des Quatuors composés et dediés A Son Altesse Monseigneur le Prince Nicolas de Galitzin, Lieutenant Colonel de la Garde de Sa Majesté Imperle de toutes les Russies par Louis van Beethoven, Oeuvre 130. Propriété de l'Editeur. Vienne chez Maths Artaria etc. List number of Score 870, of Parts 871.

All editions of this quartet are distinguished for thorough accuracy; in the original edition and numerous re-prints (except the one by Joachim Moser) only one error is to be noted — in the „Alla danza tedesca" (page 26, II, 4 of the present score) the third quaver in the viola part is wrongly written g instead of b; this is a mistake first pointed out by Dugge.

April 1911.

Prof. Dr. Wilh. Altmann

[1]) As Nottebohm has pointed out in "Beethoviana" (1872) p. 53, this movement originally belonged to the A minor quartet and was written in the key of A major.

BEETHOVEN, OP. 130: STREICHQUARTETT

Das B-dur-Quartett op. 130 gehört zu den 3 Werken dieser Gattung, die Beethoven bereits im Januar 1823 dem Fürsten Galitzin zugesagt hatte. Aber erst nachdem er im August 1825 das in a-moll vollendet, machte er sich an das B-dur, für das seit März bereits Skizzen da waren. In einem Briefe an seinen Neffen vom 24. August 1825 spricht er die Hoffnung aus, daß er dieses dritte, für Galitzin bestimmte Quartett in 10, höchstens 12 Tagen vollendet haben würde. Aber es kam wohl das Jahr 1826 heran, ehe es soweit war.

Zur ersten Aufführung gelangte es durch die Quartettgesellschaft Schuppanzigh am 21. März 1826. Während der 2. Satz (Presto) und der 4. (Alla danza tedesca)[1]) wiederholt werden mußten, mißfiel die später einzeln als op. 133 veröffentlichte Schlußfuge. Beethoven sah sich daher veranlaßt, einen neuen Schlußsatz zu komponieren; nachdem er einen ersten Entwurf (Nottebohm, „Neue Beethoviana“ 524) wieder verworfen hatte, entstand von September 1826 ab das neue Finale, für das ihm der Verleger am 25. November ein Extrahonorar von 15 Dukaten zahlte. Es ist dieses leichtflüssige, auf Beethovens Jugendstil hindeutende Finale seine letzte wirklich ausgeführte Komposition, nach der er nur noch an Skizzen zu einem Quintett gearbeitet hat.

Um den Verlag hatten sich Schlesinger-Berlin und Peters-Leipzig beworben; das Ansinnen des letzteren, ihm das Quartett zur Ansicht zu senden, wies Beethoven kurz zurück. Den Verlag erhielt schließlich Artaria-Wien, der dieses B-dur-Quartett eher druckte als Schlesinger das in a-moll; dieses bekam infolgedessen eine spätere Opuszahl.

Von dem Manuskript befinden sich der erste Satz und die Kavatine (früher im Besitze der Familie von Mendelssohn-Bartholdy) sowie das Finale (geschenkt von Prof. R. Wagener) im Besitz der Königl. Bibliothek zu Berlin.

Der Titel der Original-Ausgabe, die nach Beethovens Tod am 7. Mai 1827 erschienen ist, lautet: Troisième Quatuor pour 2 Violons, Alto & Violoncelle des Quatuors composés et dediés A Son Altesse Monseigneur le Prince Nicolas de Galitzin, Lieutenant Colonel de la Garde de Sa Majesté Imperle de toutes les Russies par Louis van Beethoven. Oeuvre 130. Propriété de l'Editeur. Vienne chez Mathe Artaria etc. Verlags-No. der Partitur 870, der Stimmen 871.

Alle Drucke dieses Quartetts zeichnen sich durch große Korrektheit aus; in der Original-Ausgabe und zahlreichen Nachdrucken (jedoch nicht bei Joachim Moser) steht nur in „Alla danza tedesca“ (S. 26, II, 4 unserer Partitur) im 3. Achtel der Viola fälschlich g statt h, ein Fehler, auf den zuerst Dugge aufmerksam gemacht hat.

April 1911.

Prof. Dr. Wilh. Altmann

[1]) Wie Nottebohm „Beethoviana“ (1872) S. 53 nachgewiesen hat, gehörte dieser Satz ursprünglich in das a-moll-Quartett und stand daher auch ursprünglich in A-dur.

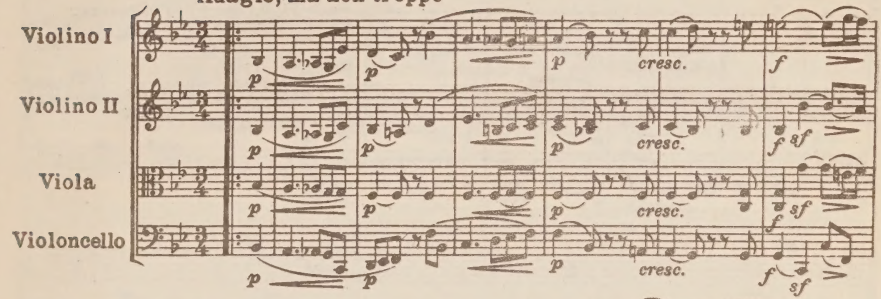
Quartet

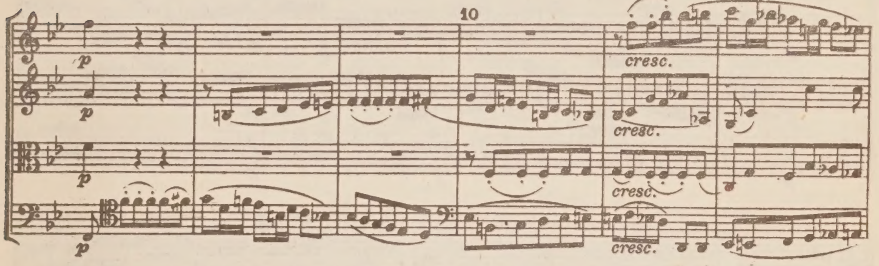
I

L. van Beethoven, Op. 130
1770-1827

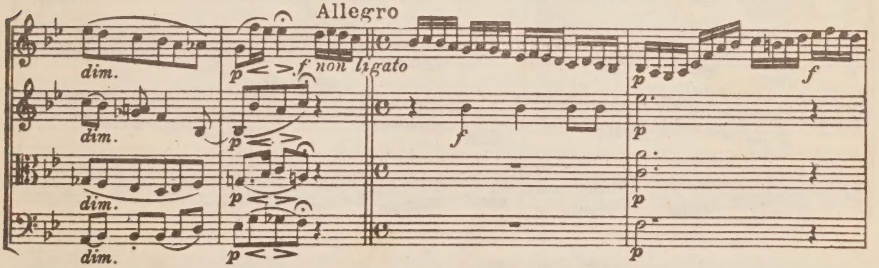
Adagio, ma non troppo

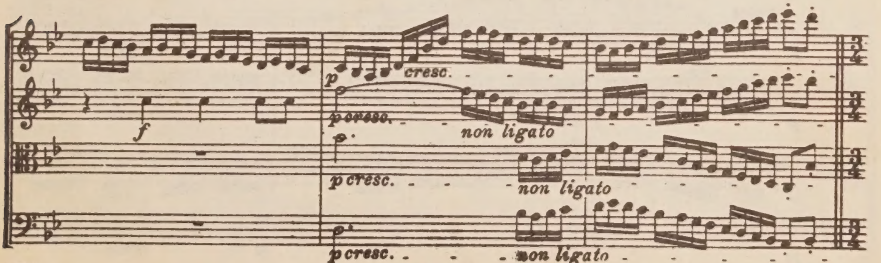
Violino I
Violino II
Viola
Violoncello





Allegro





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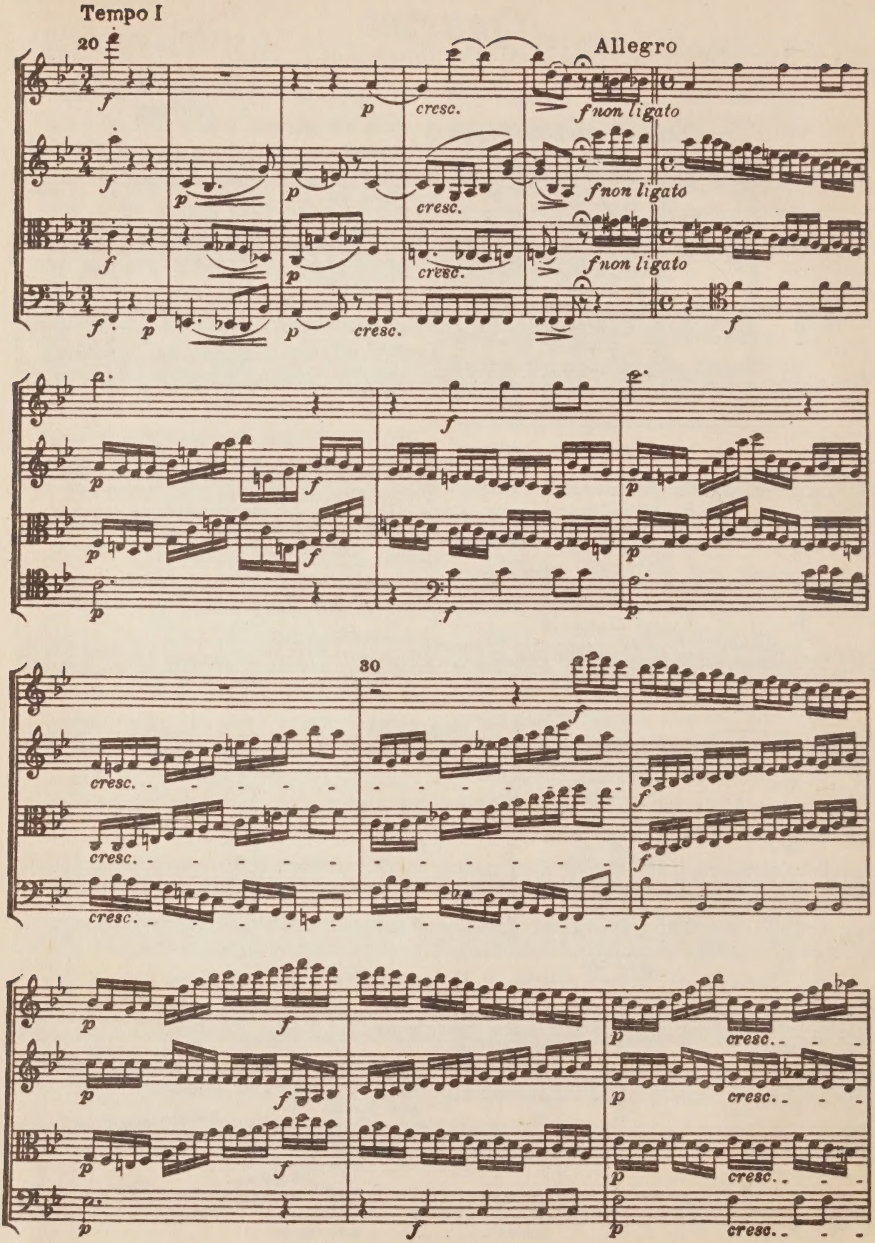
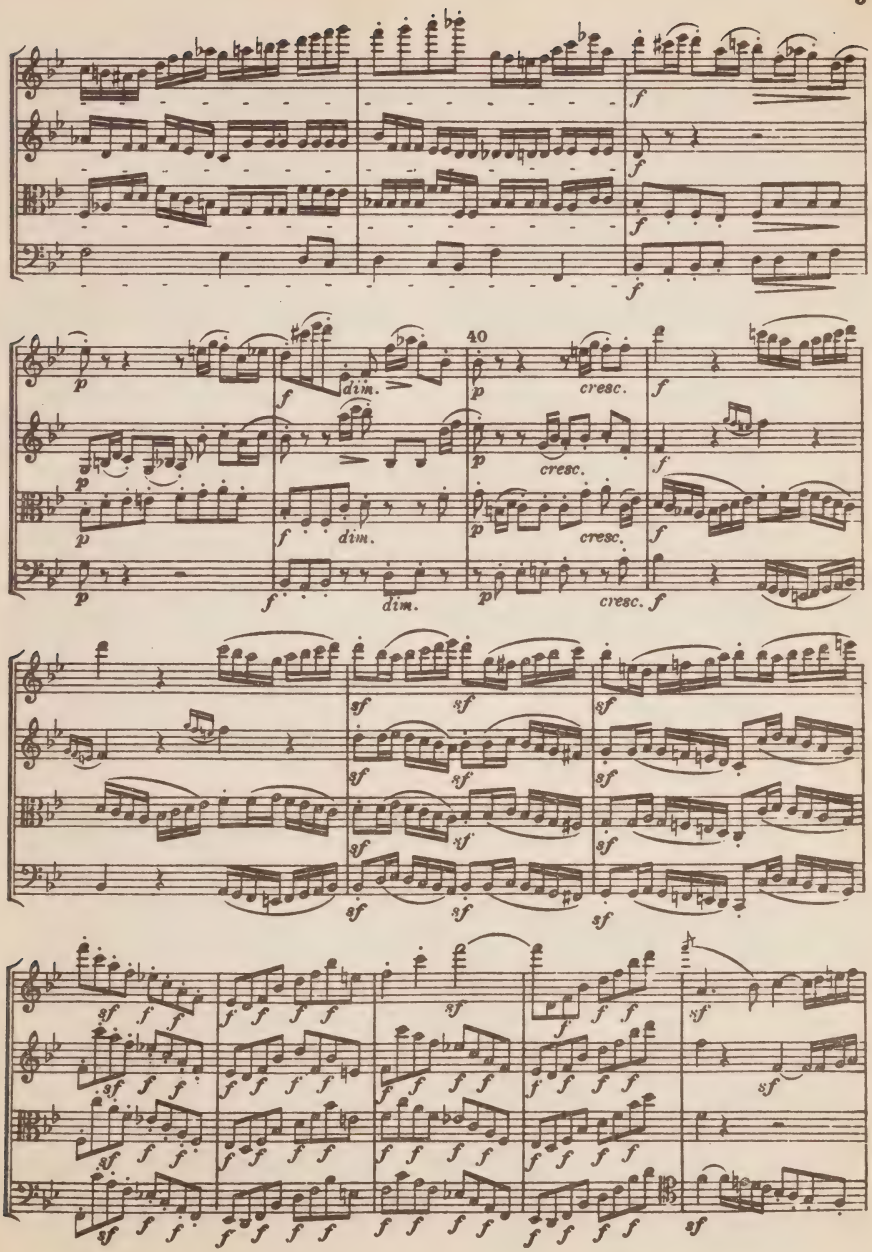
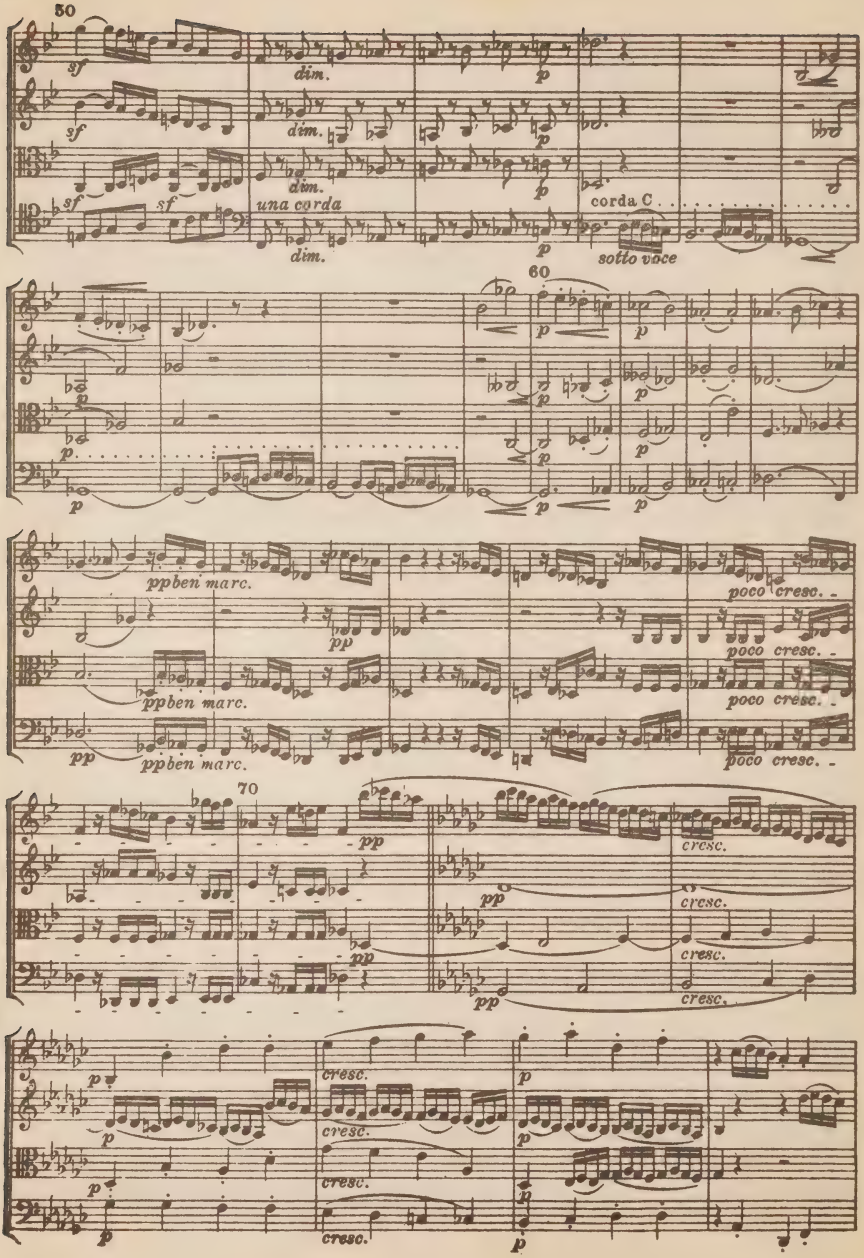
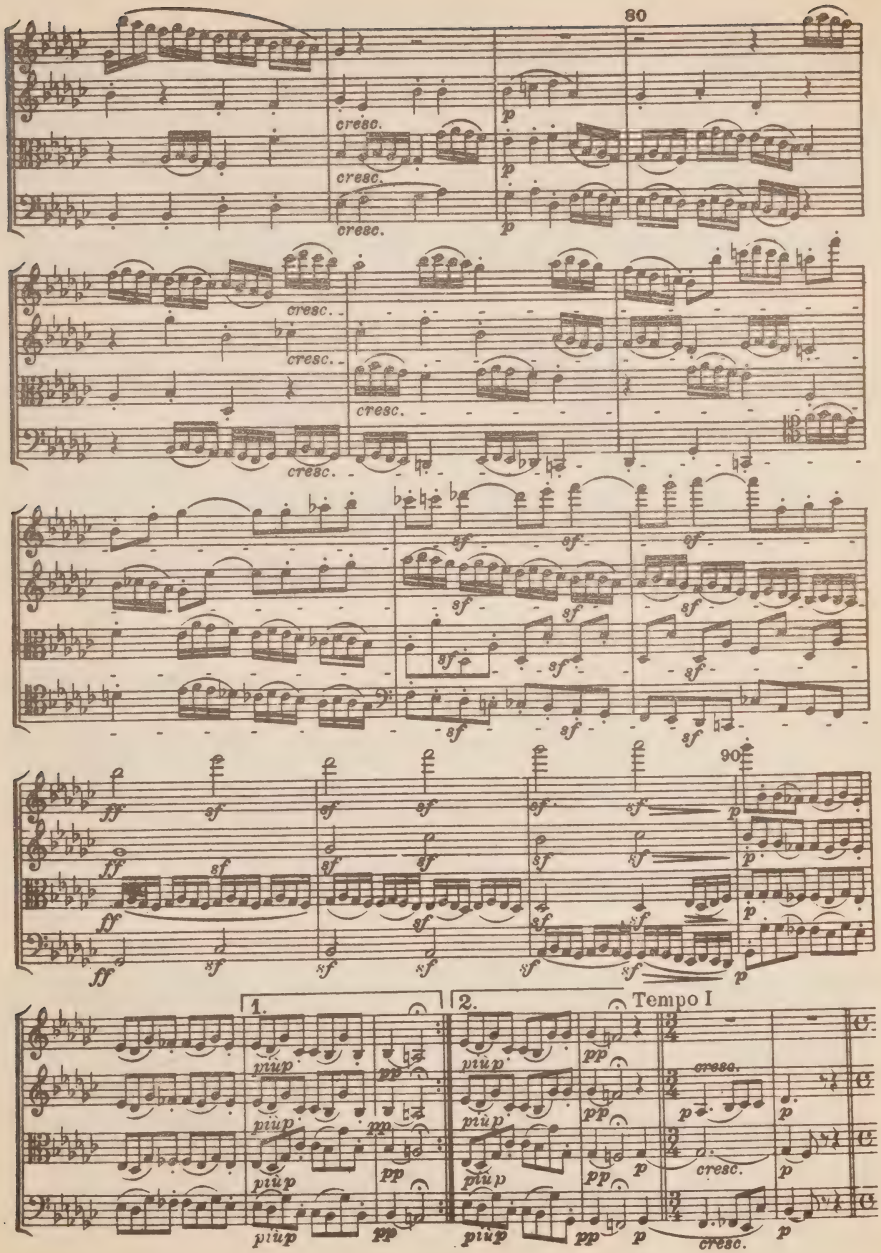
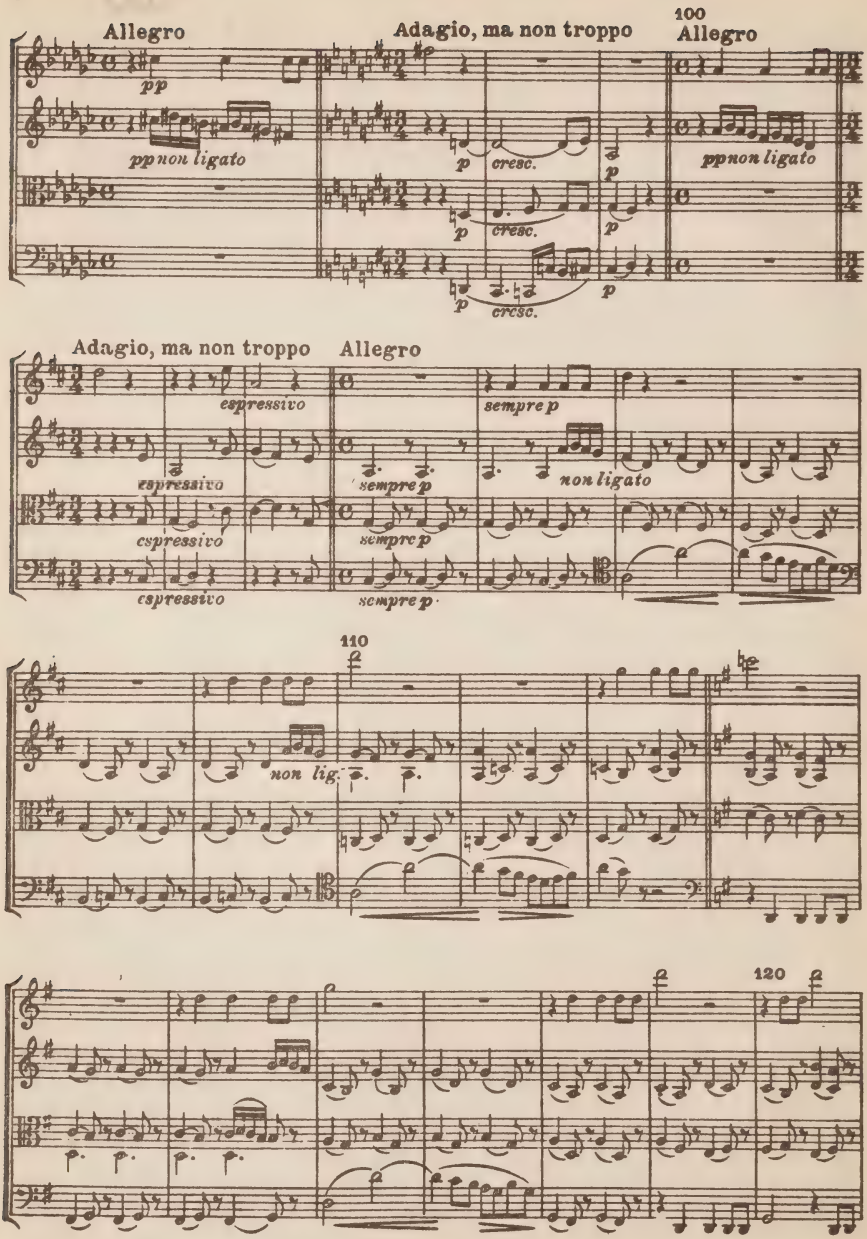
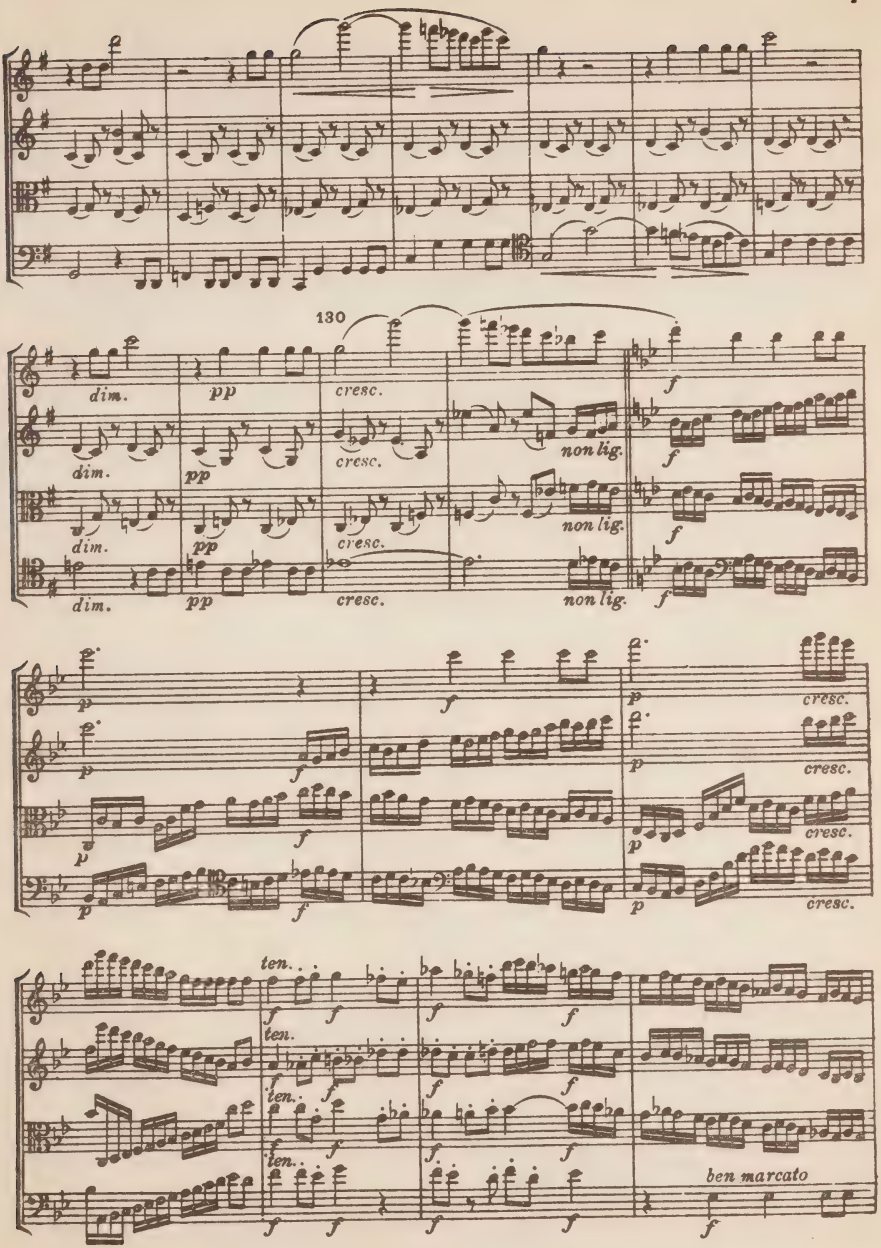

Tempo I
20
Allegro
f
p
cresc.
f non ligato
30

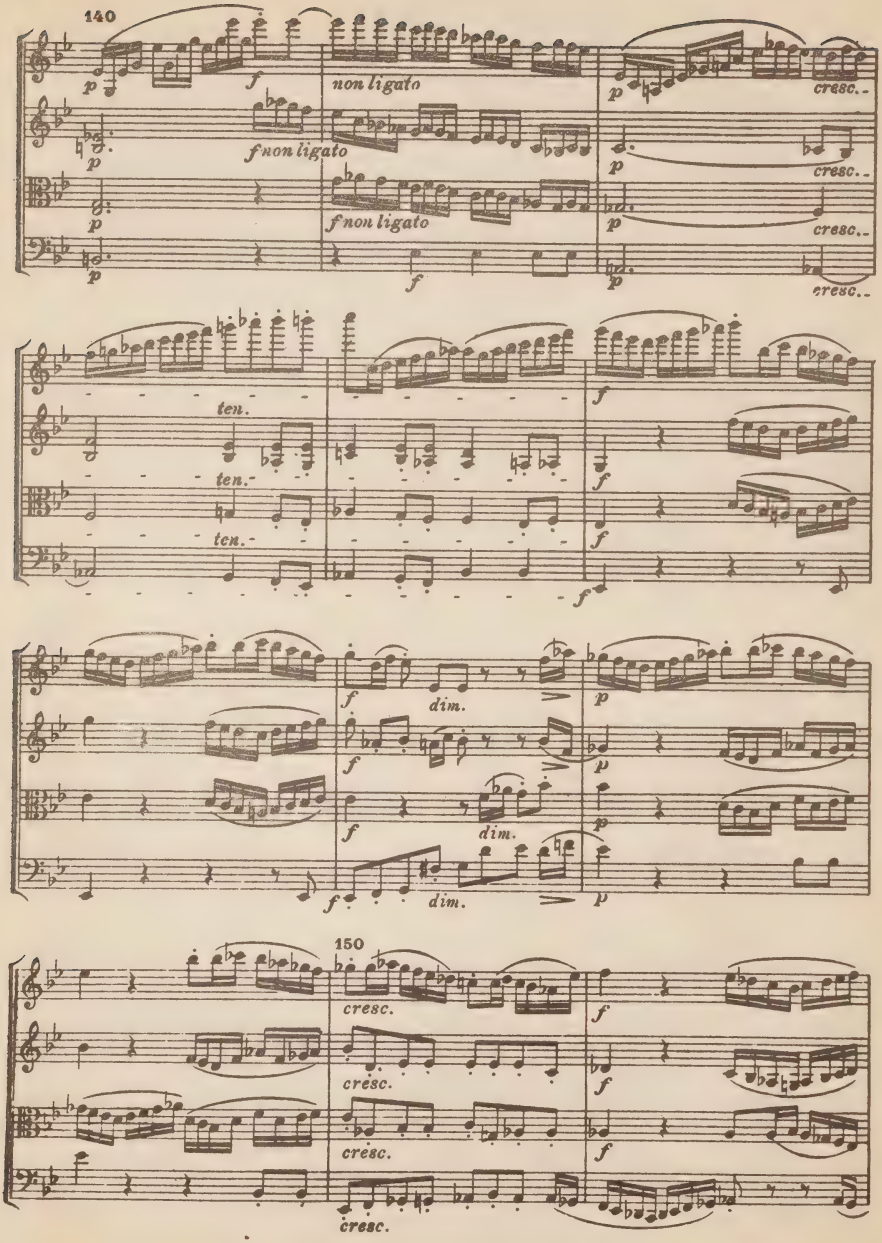

40
dim.
cresc.
dim.
cresc.
dim.
cresc.
cresc.

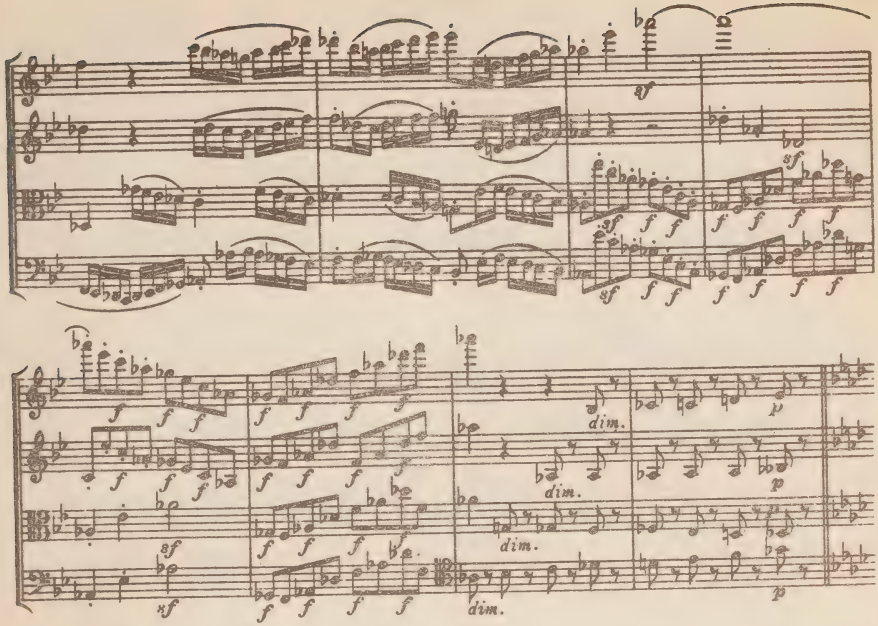

50
sf
dim.
p
una corda
corda C
sotto voce
60
ppben marc.
pp
poco cresc.
70
cresc.

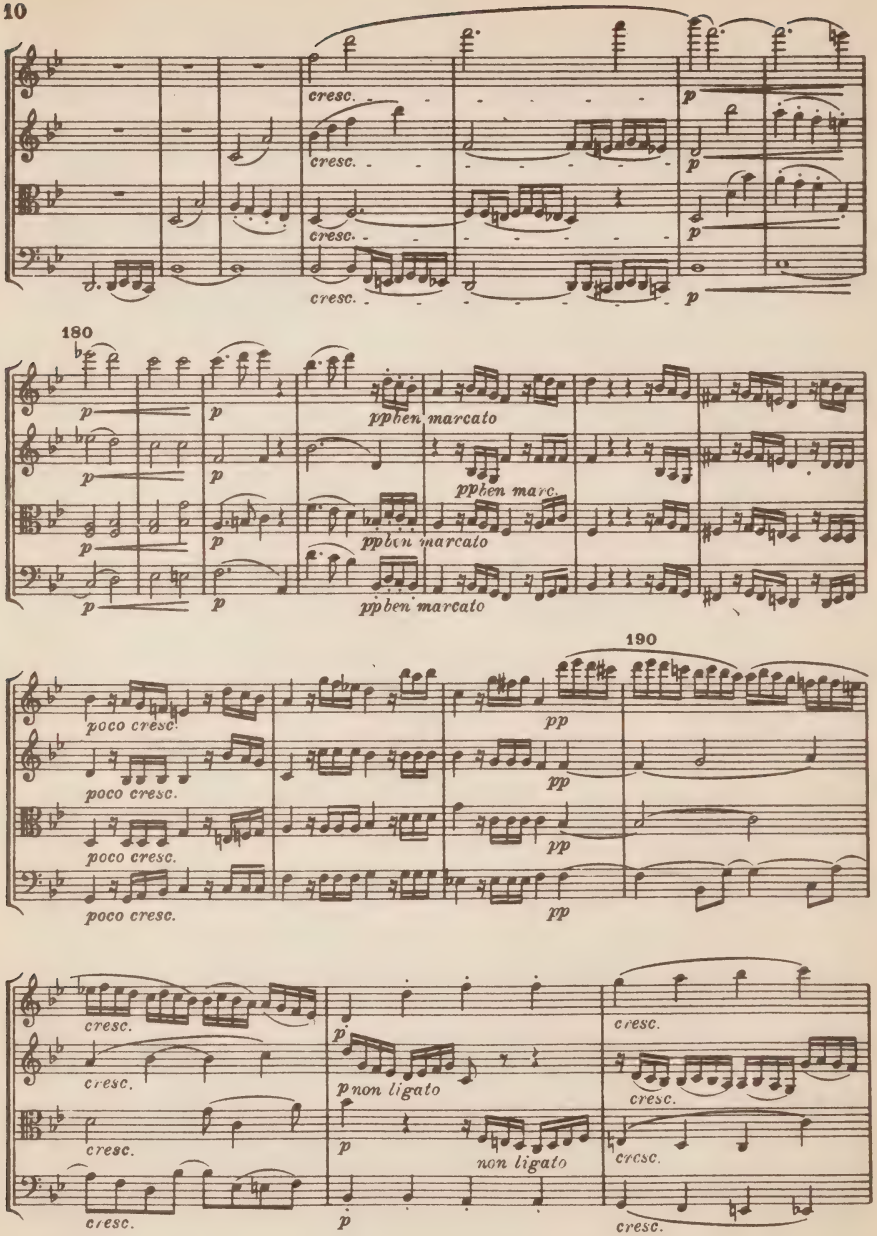

80
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
sf
ff
90
1.
2.
Tempo I
più p
pp
p
cresc.

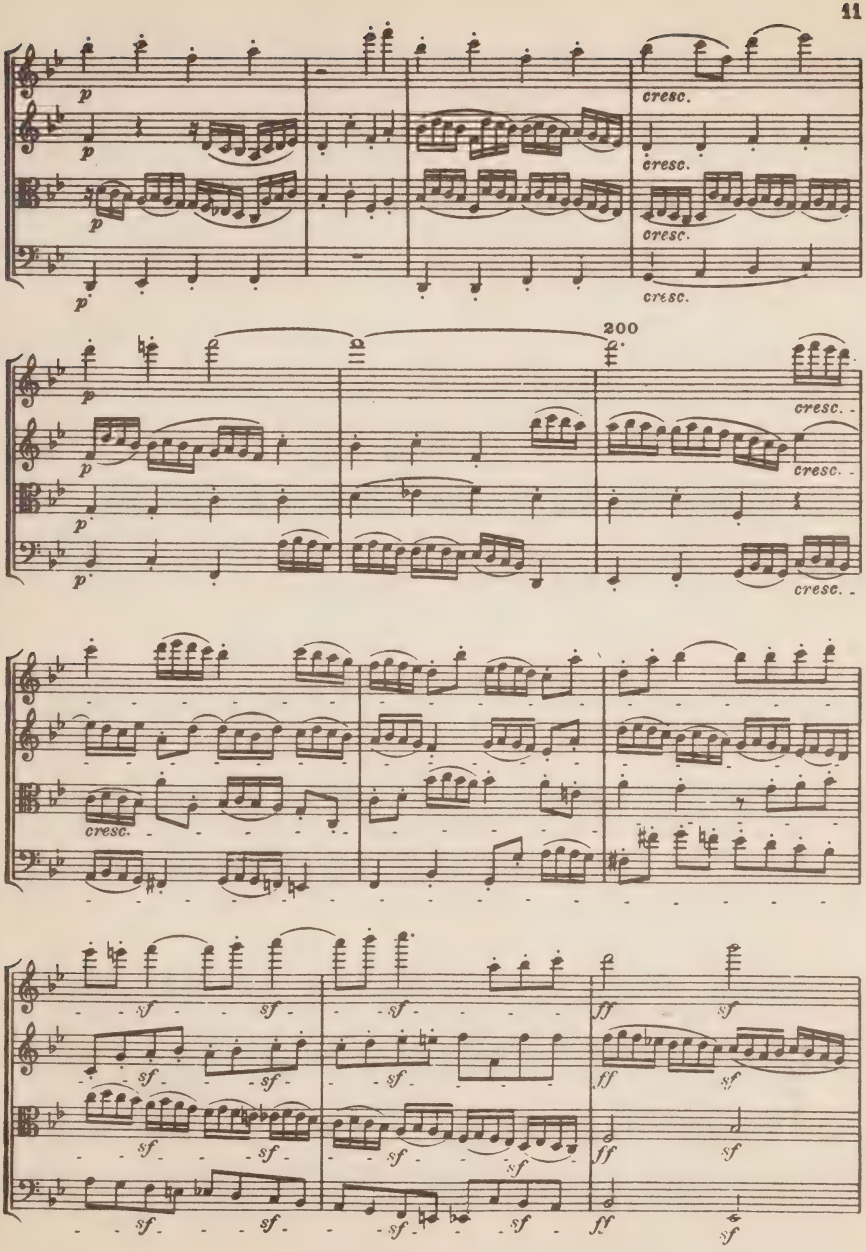

Allegro
Adagio, ma non troppo
100
Allegro
pp
ppnon ligato
p
cresc.
ppnon ligato
Adagio, ma non troppo
Allegro
espressivo
sempre p
non ligato
110
non lig.
120

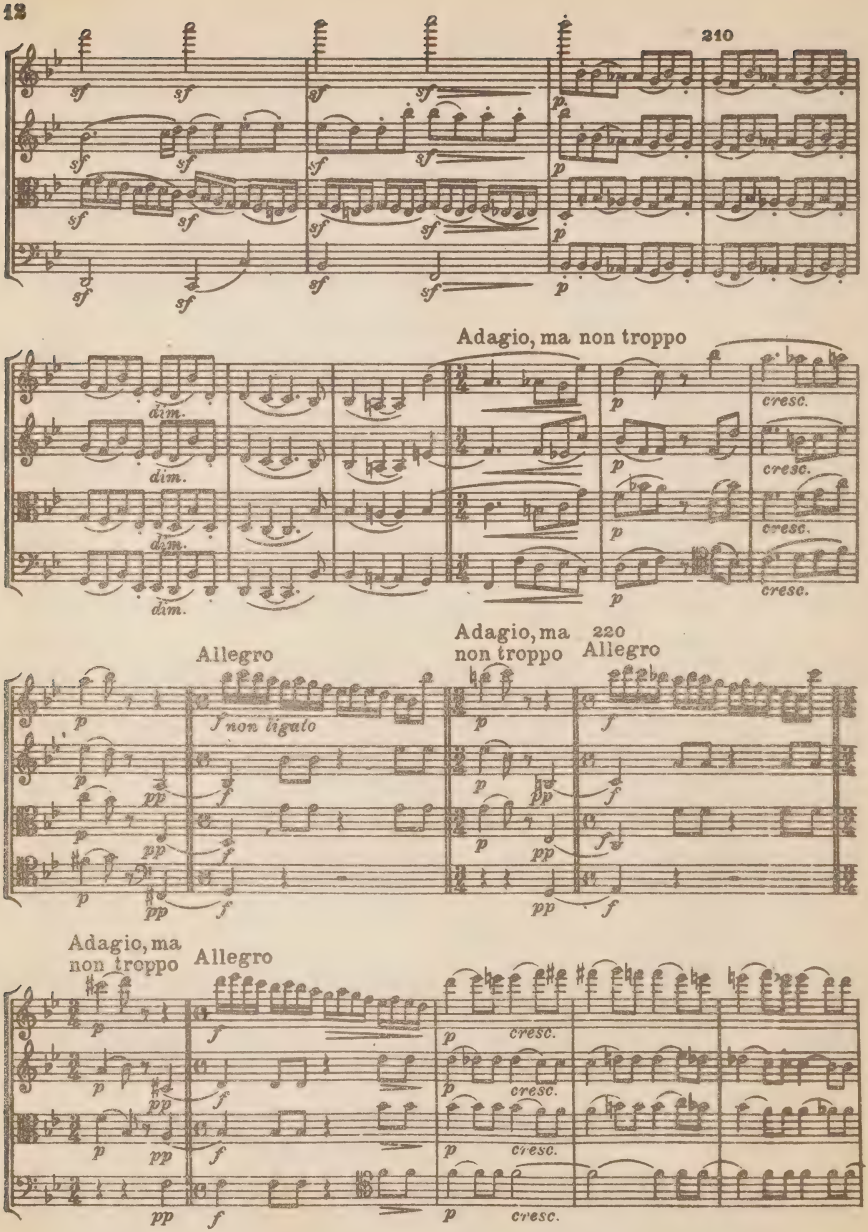

130
dim.
pp
cresc.
non lig.
f
p
ten.
ben marcato

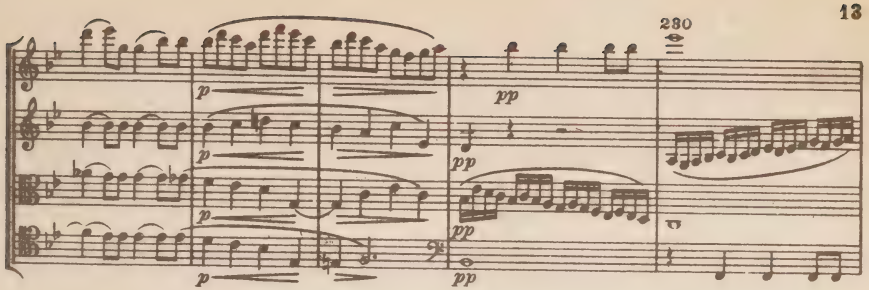

140
p
f
non ligato
f non ligato
cresc.
ten.
dim.
150
cresc.

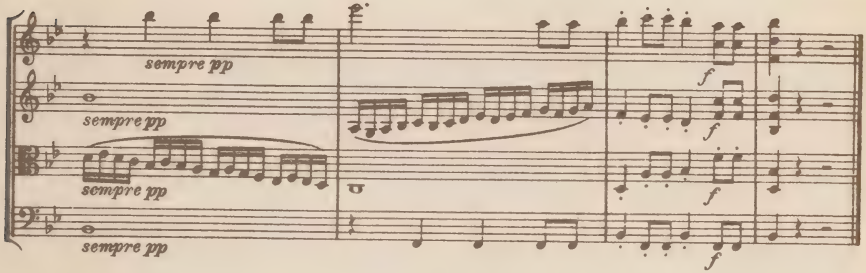

160
sotto voce
170


cresc.
cresc.
cresc.
cresc.
p
p
p
p
180
p
p
p
p
p
ppben marcato
ppben marc.
ppben marcato
ppben marcato
190
poco cresc.
poco cresc.
poco cresc.
poco cresc.
pp
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
p
p non ligato
p
non ligato
cresc.
cresc.
cresc.

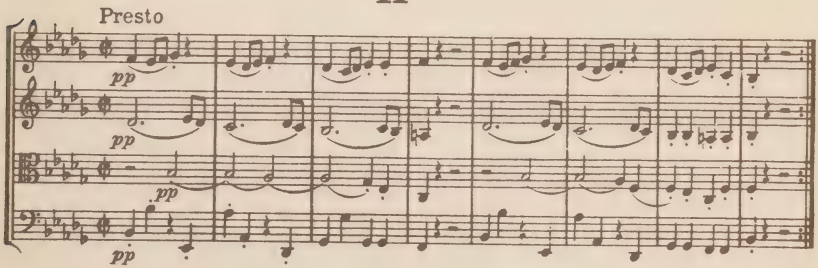

p
cresc.
200
sf
ff

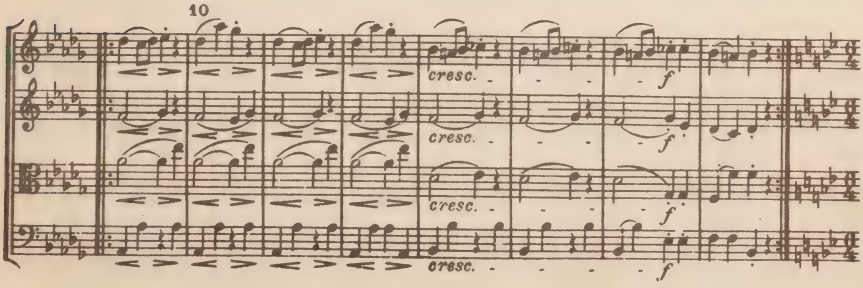

210
Adagio, ma non troppo
Allegro
Adagio, ma non troppo
220
Allegro
Adagio, ma non troppo
Allegro

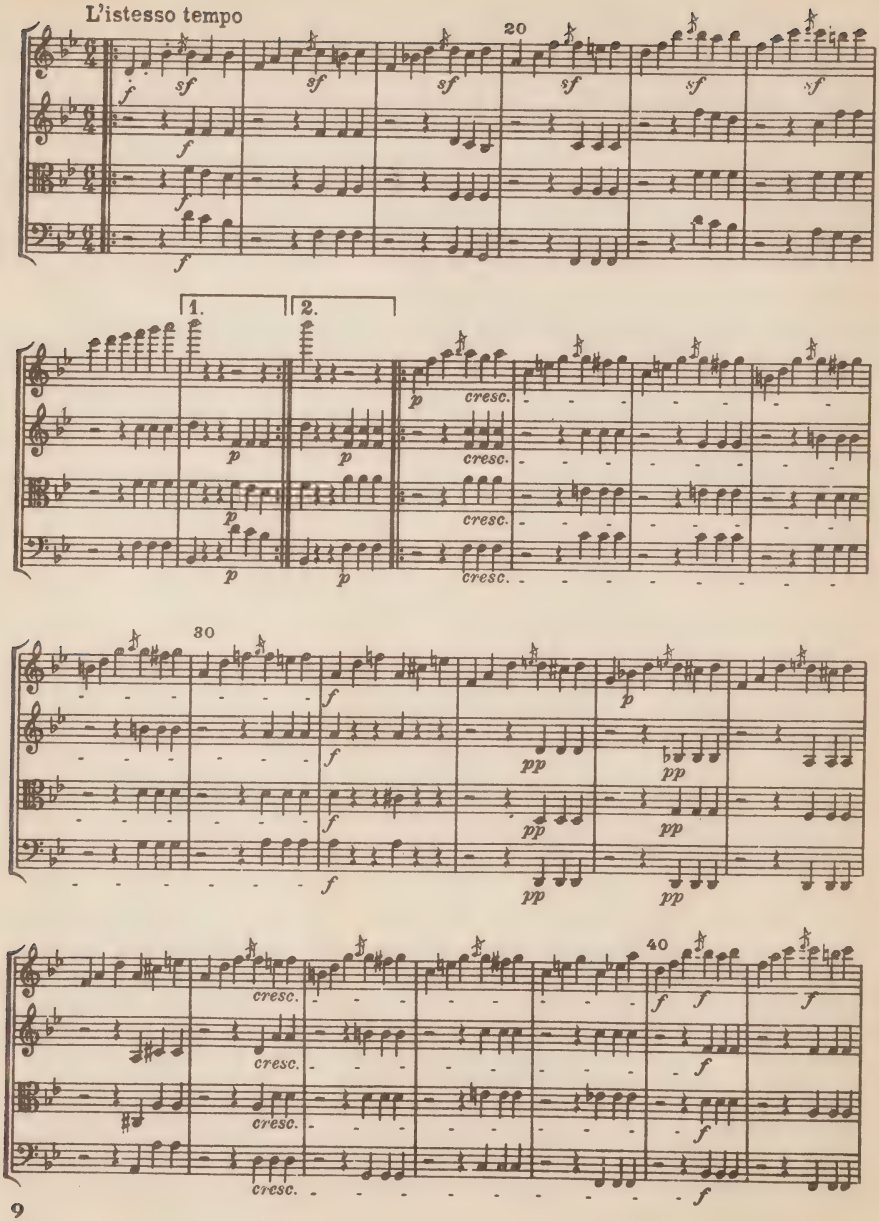


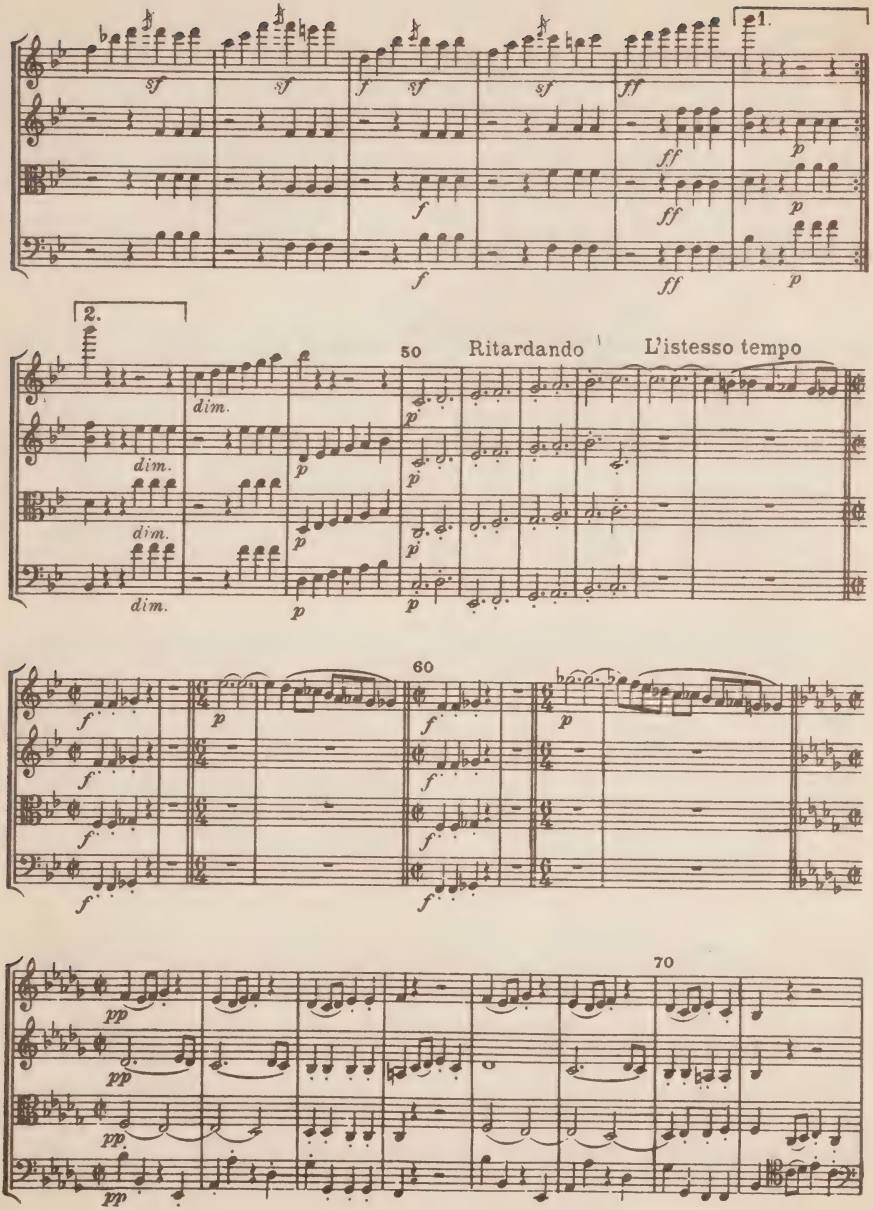


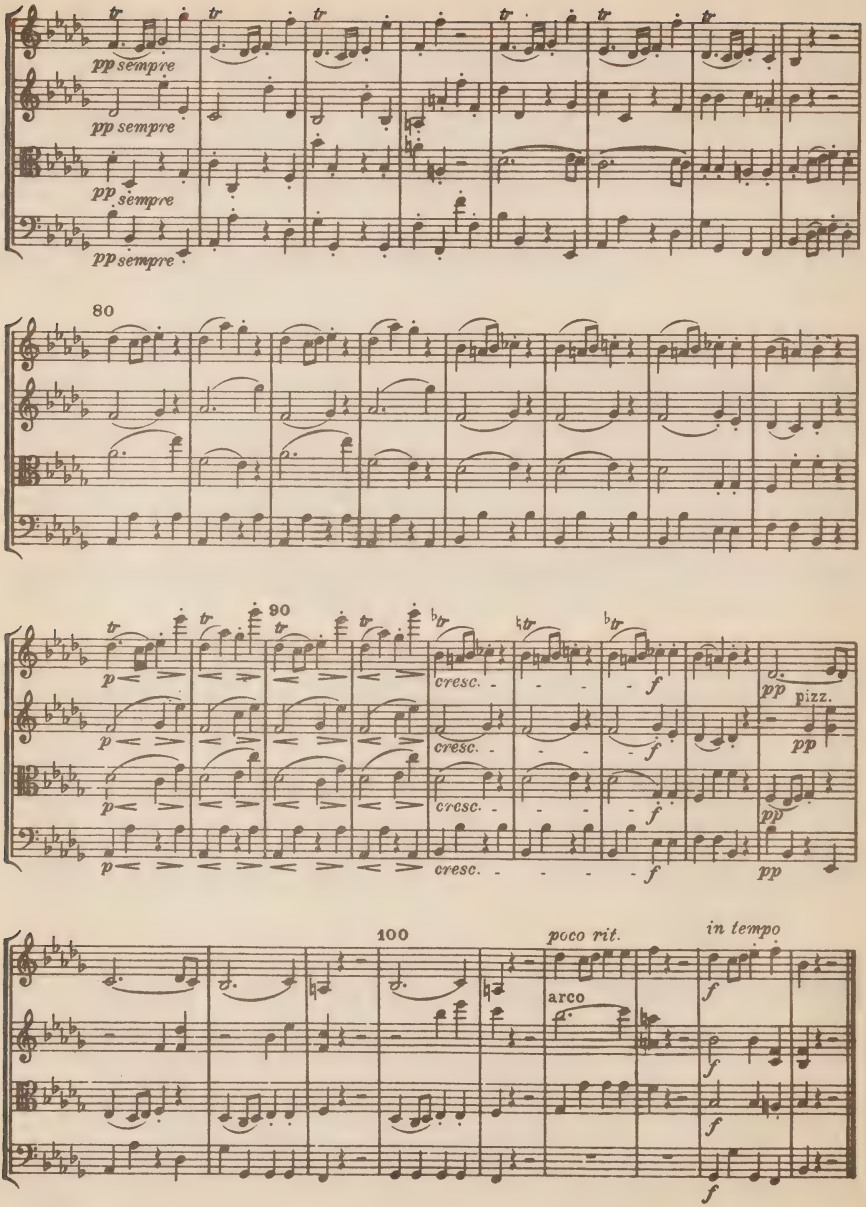
II






L'istesso tempo
20
1.
2.
30
40
cresc.
9

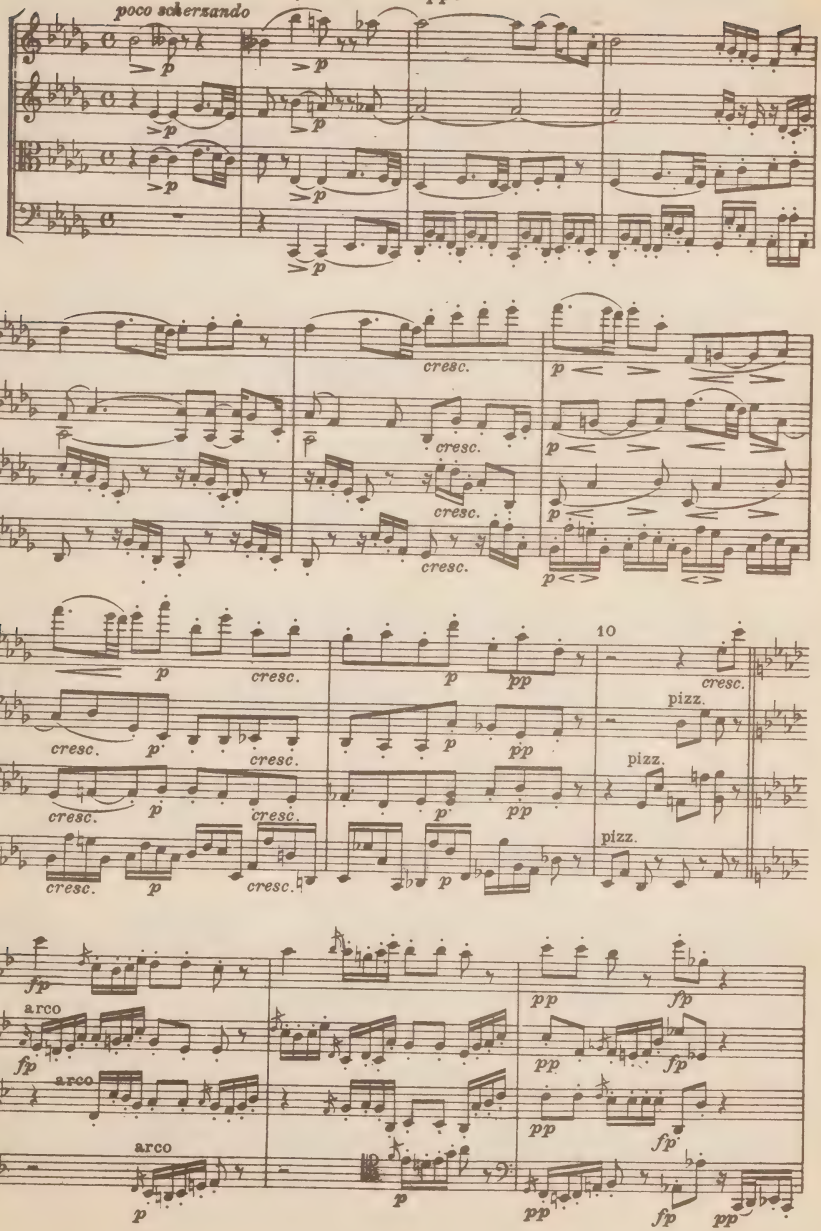

1.
2.
50
Ritardando
L'istesso tempo
60
70

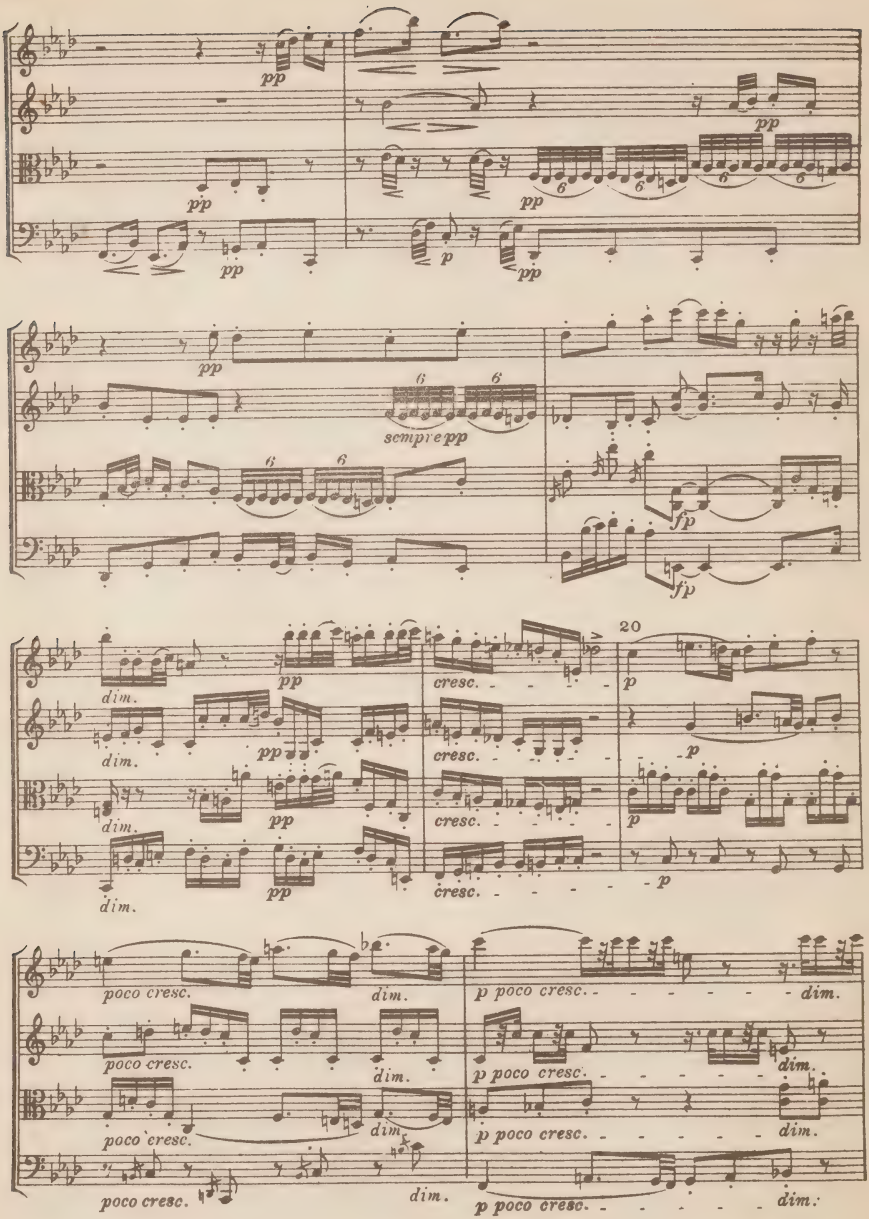

pp sempre
pp sempre
pp sempre
pp sempre
80
90
p
cresc.
f
pp
pizz.
100
poco rit.
arco
in tempo

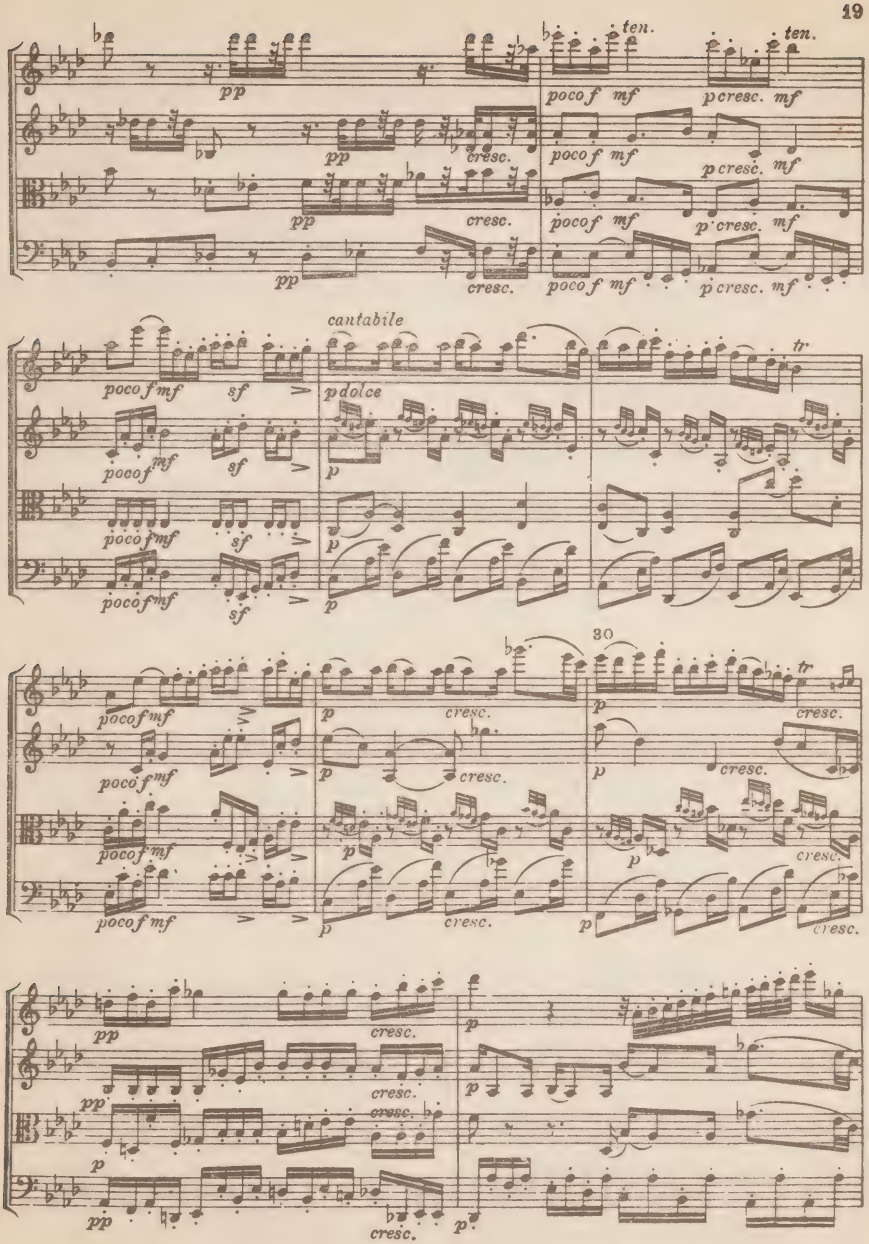
III

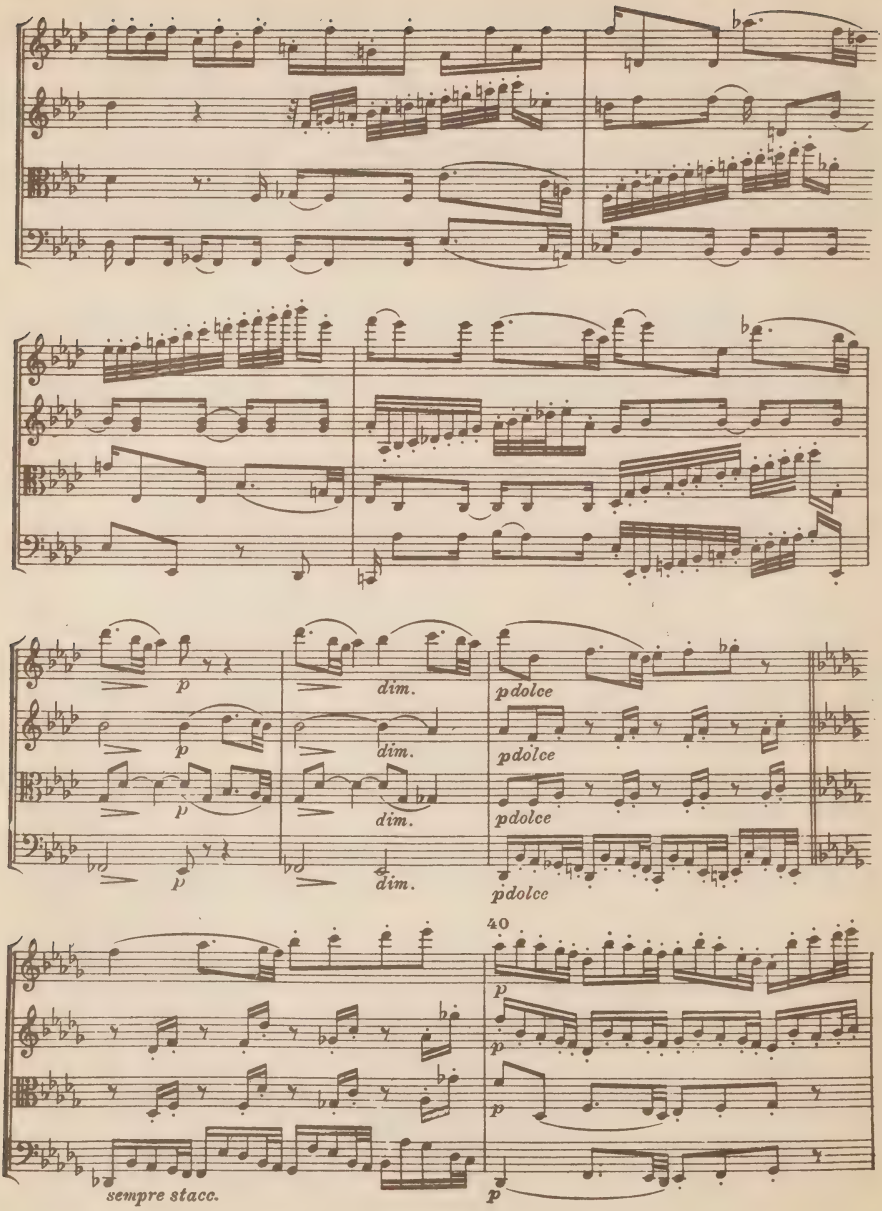
Andante con moto, ma non troppo

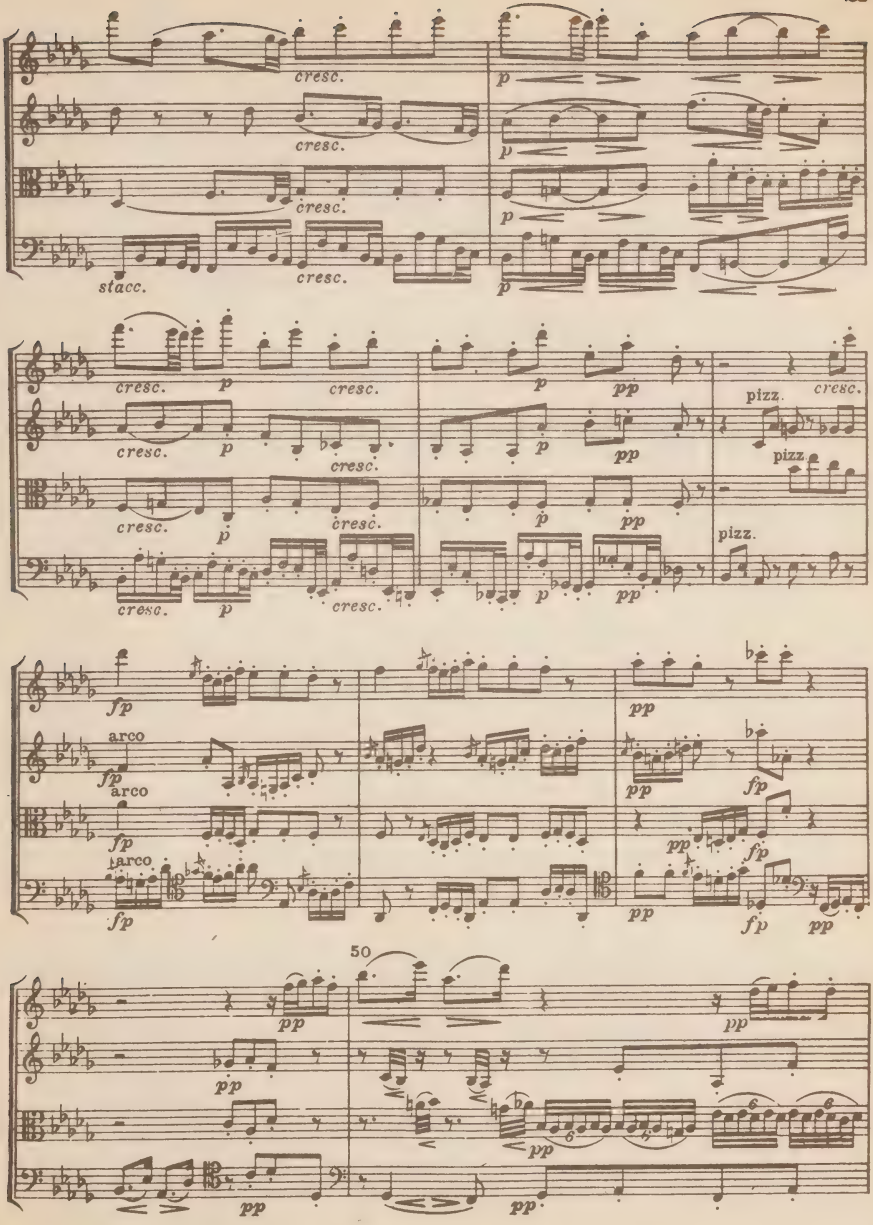
poco scherzando

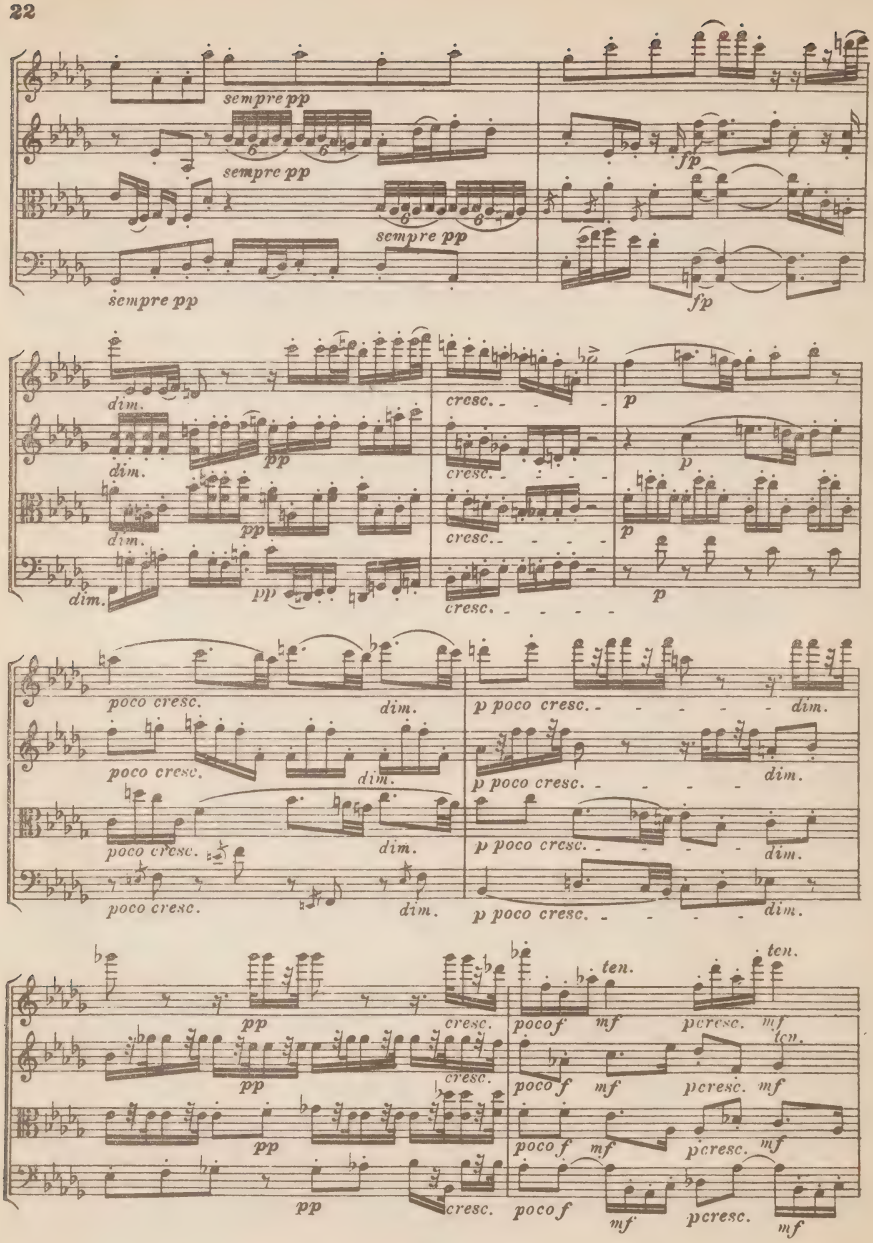


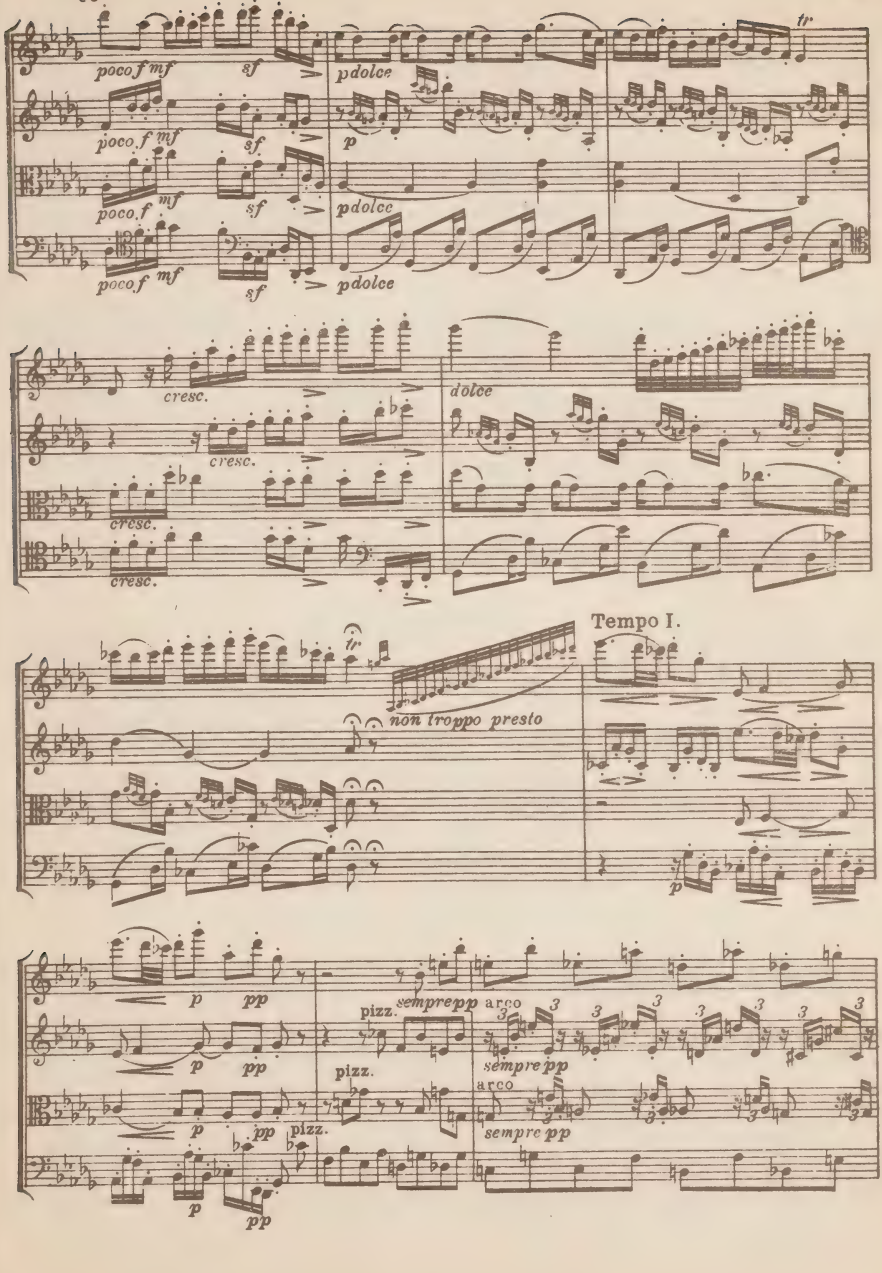

pp
pp
pp
pp
p
pp
pp
sempre pp
fp
fp
20
dim.
pp
cresc.
p
poco cresc.
dim.
p poco cresc.

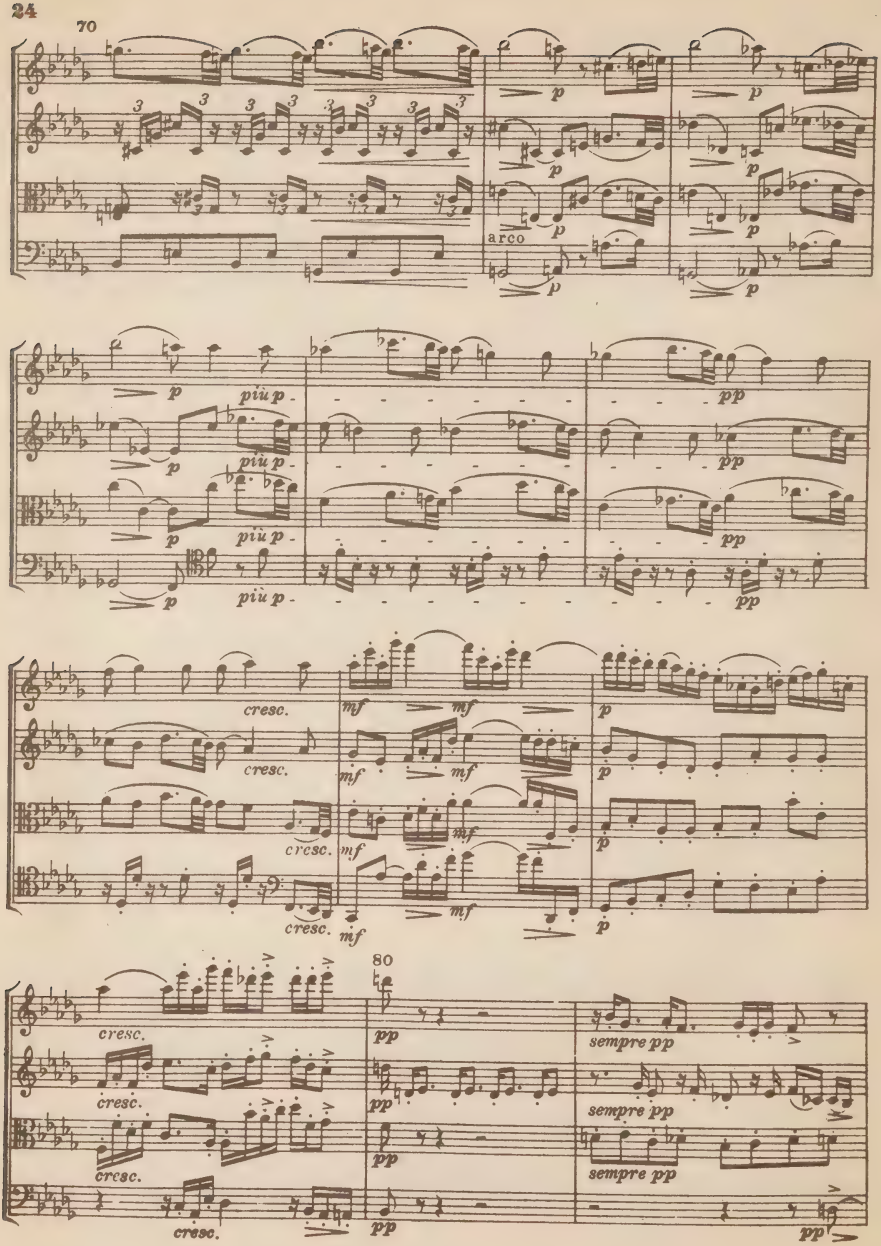

ten.
ten.
pp
cresc.
poco f mf
p cresc. mf
cantabile
poco f mf
sf
p dolce
tr
30
cresc.

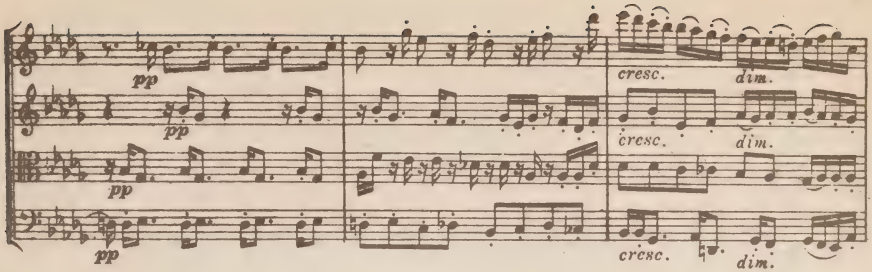

p
dim.
pdolce
40
sempre stacc.

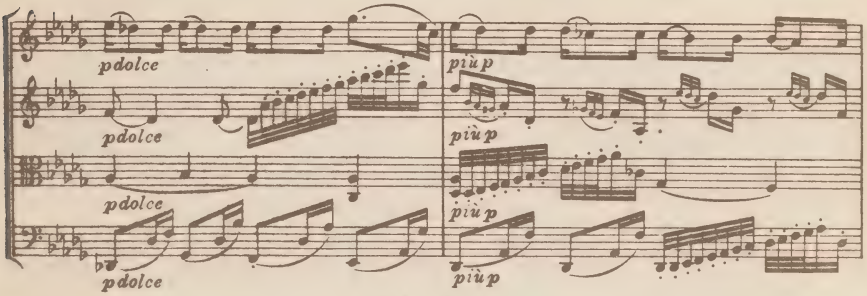

cresc.
p
stacc.
pizz.
arco
fp
pp
50

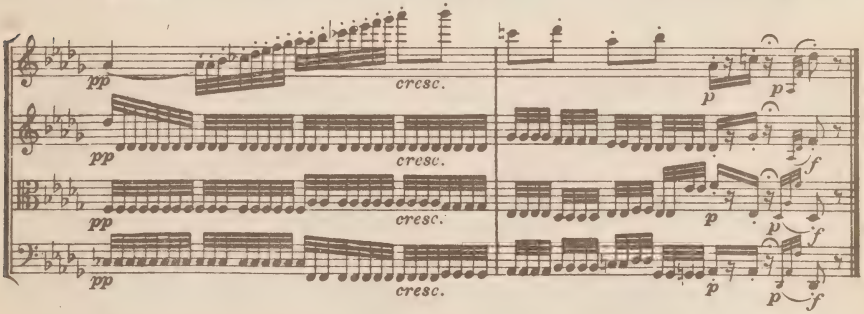

sempre pp
sempre pp
sempre pp
sempre pp
fp
fp
dim.
dim.
dim.
dim.
pp
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
p
p
p
p
poco cresc.
poco cresc.
poco cresc.
poco cresc.
dim.
dim.
dim.
dim.
p poco cresc.
p poco cresc.
p poco cresc.
p poco cresc.
dim.
dim.
dim.
dim.
pp
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
ten.
ten.
poco f
mf
pcresc.
mf
poco f
mf
pcresc.
mf
poco f
mf
pcresc.
mf
poco f
mf
pcresc.
mf


poco f mf
sf
pdolce
p
tr
cresc.
dolce
Tempo I.
non troppo presto
pizz.
sempre pp
arco
pp


70
arco
più p
cresc.
mf
80
sempre pp



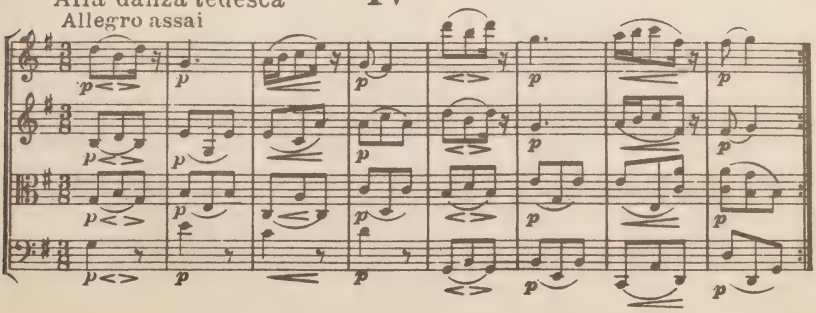


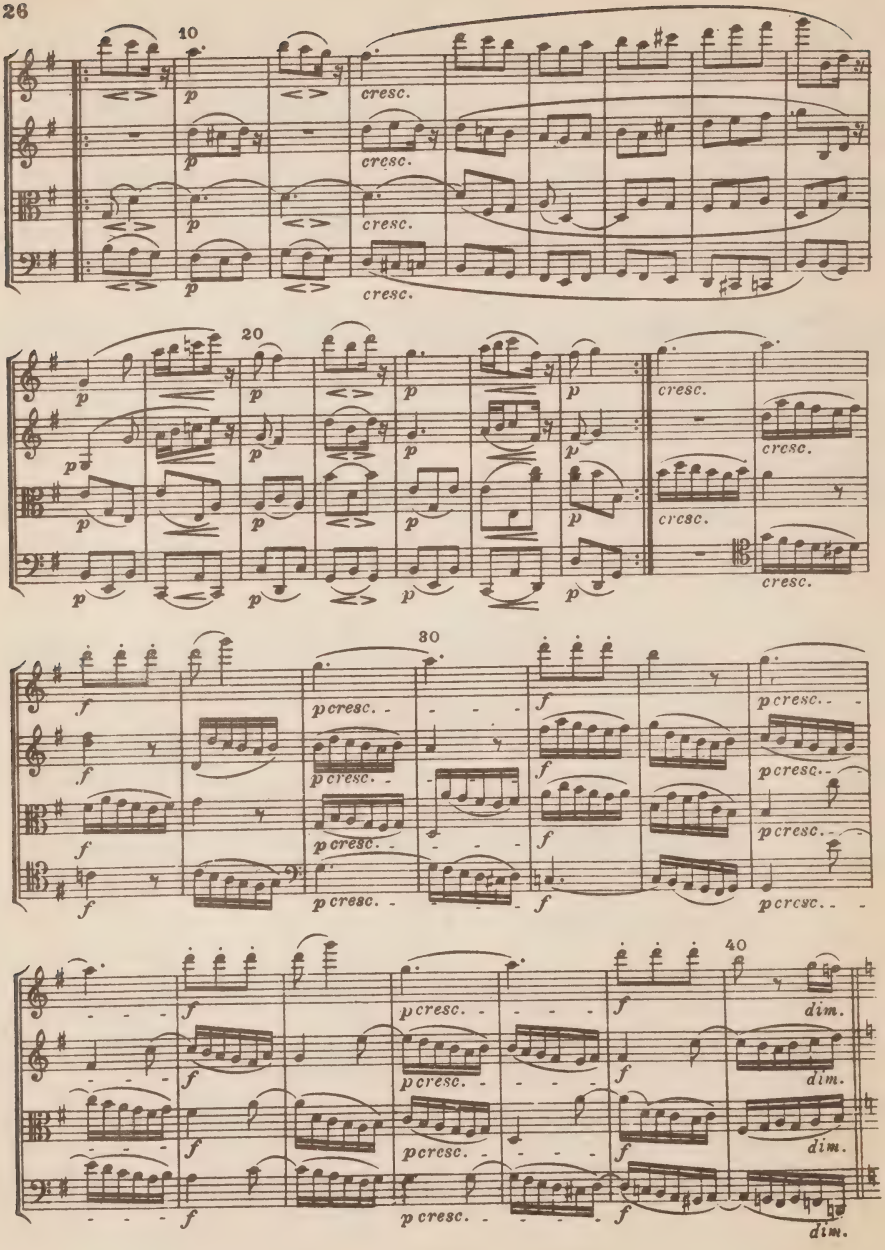


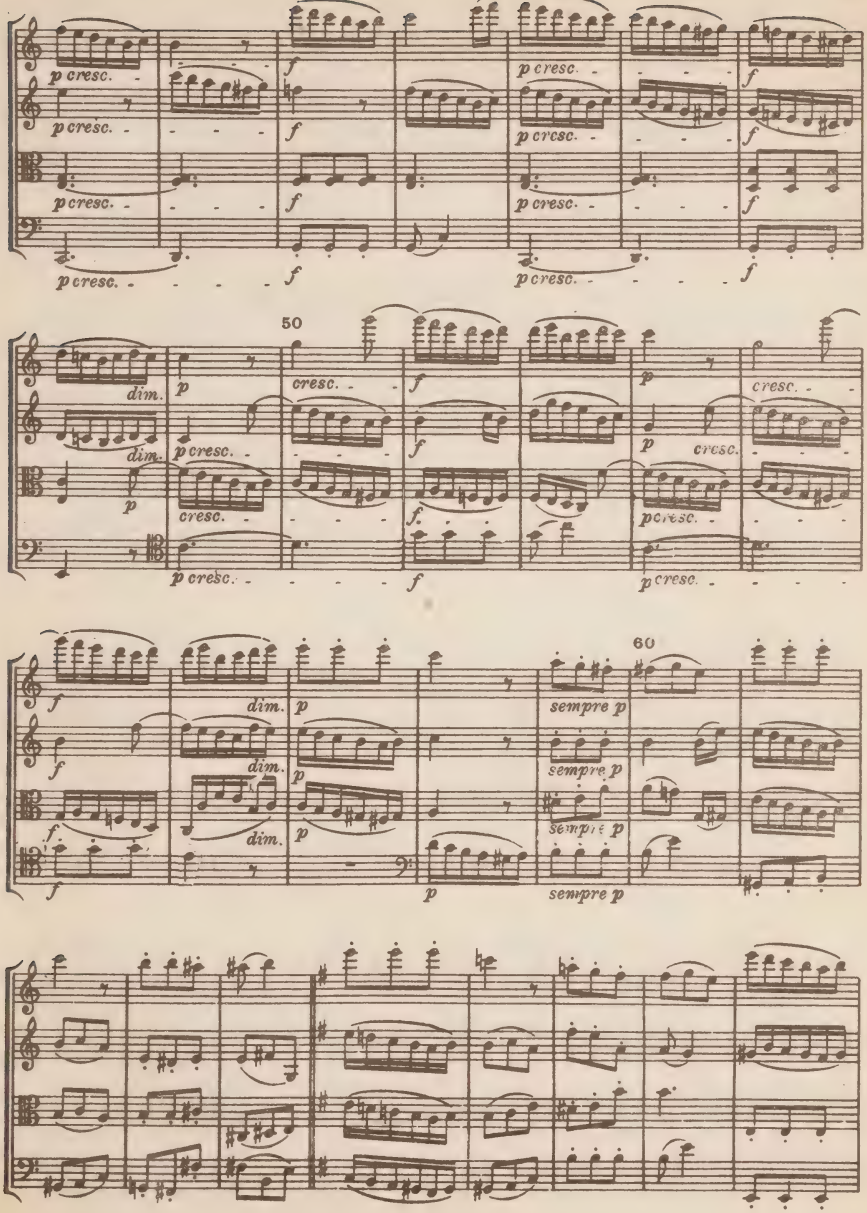
IV

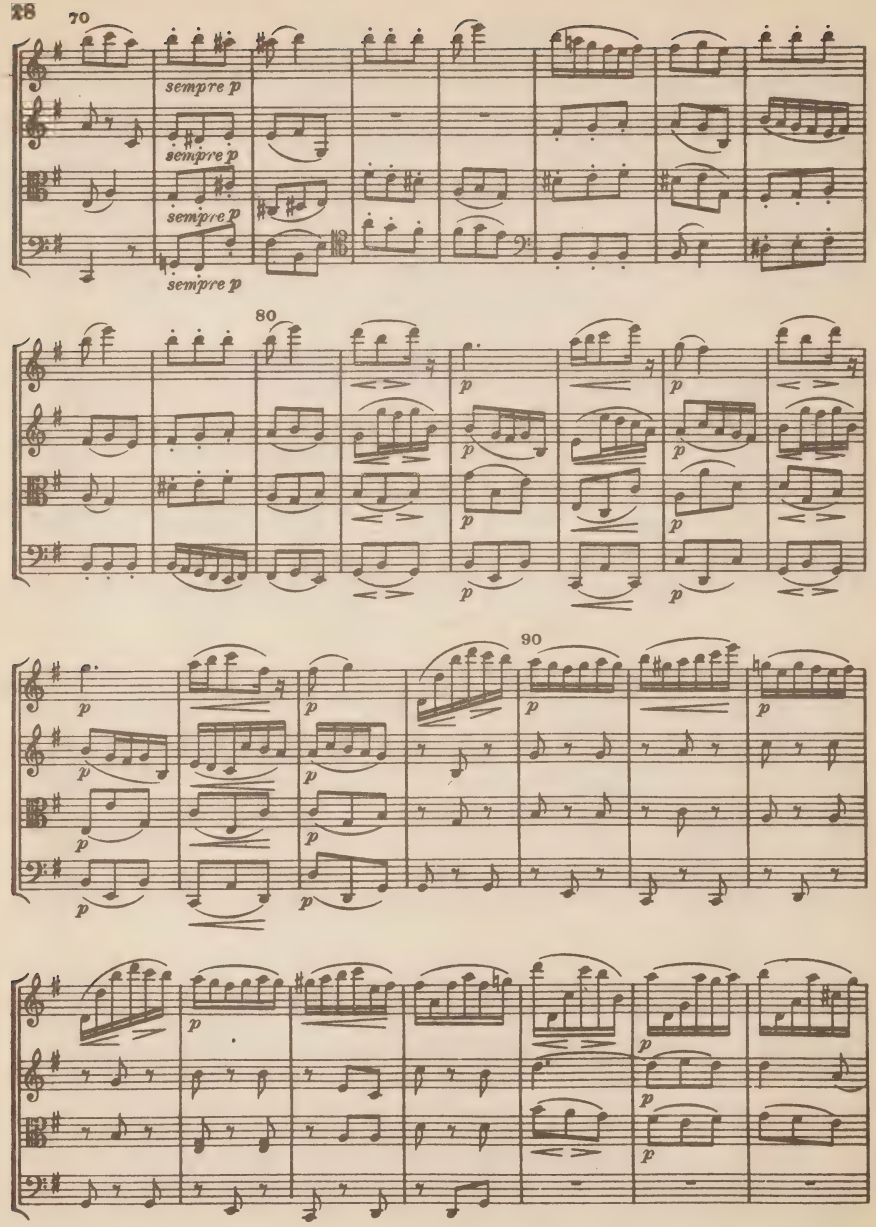
Alla danza tedesca

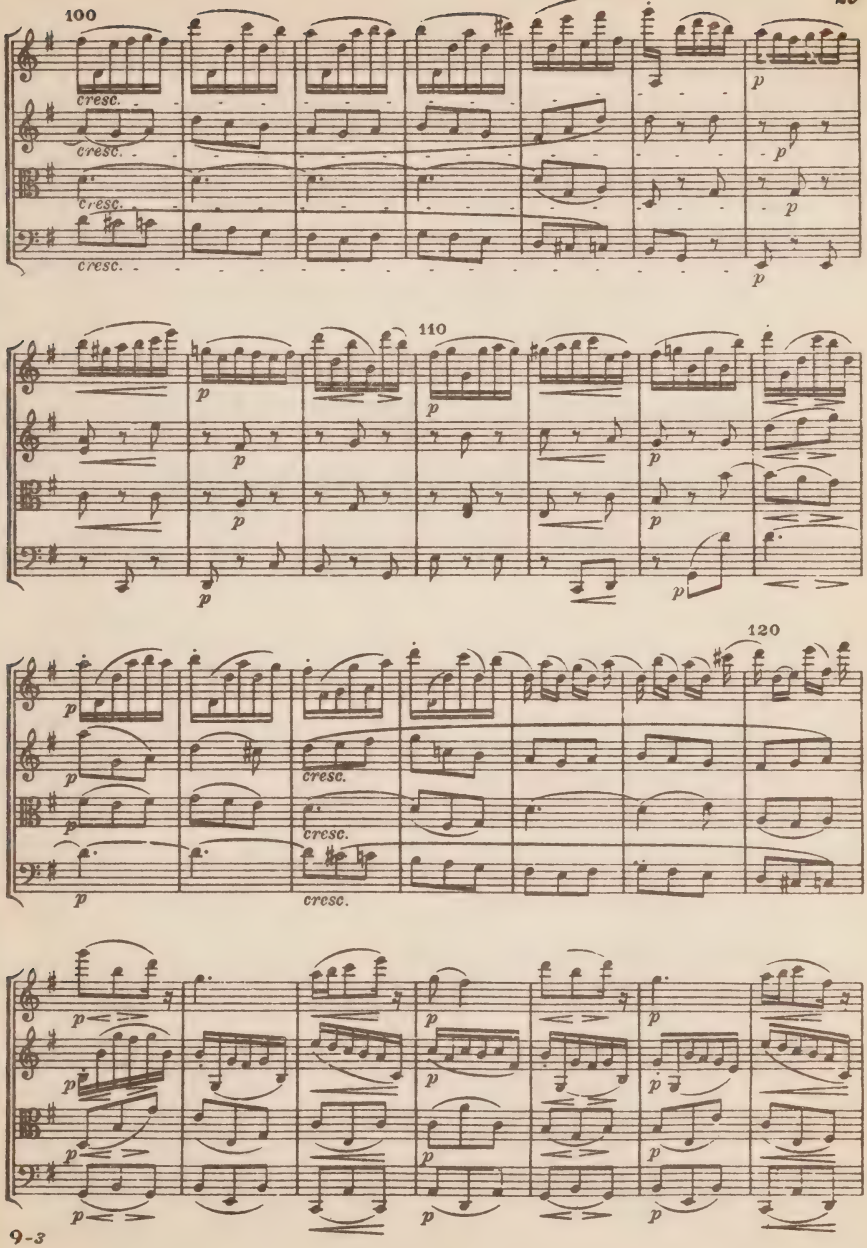
Allegro assai

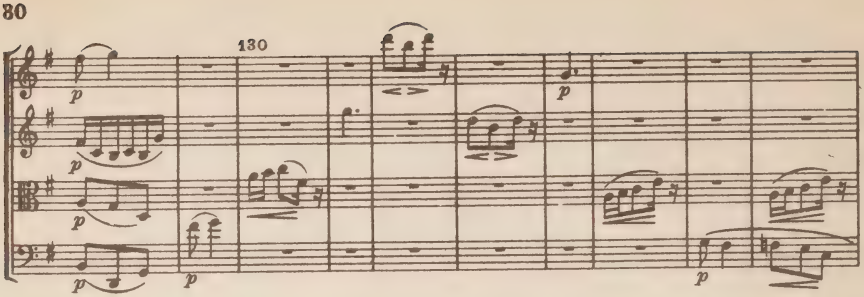


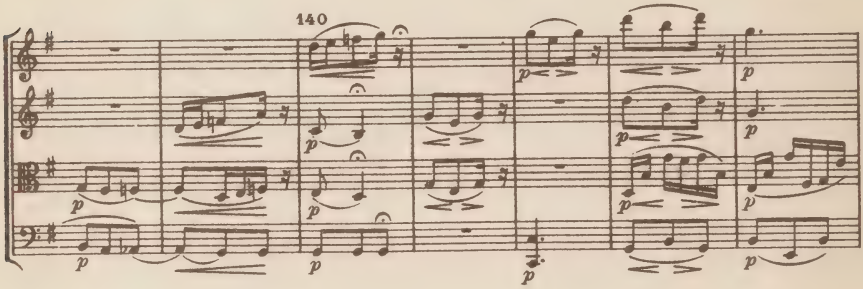

10
20
30
40
p
cresc.
f
pcresc.
dim.

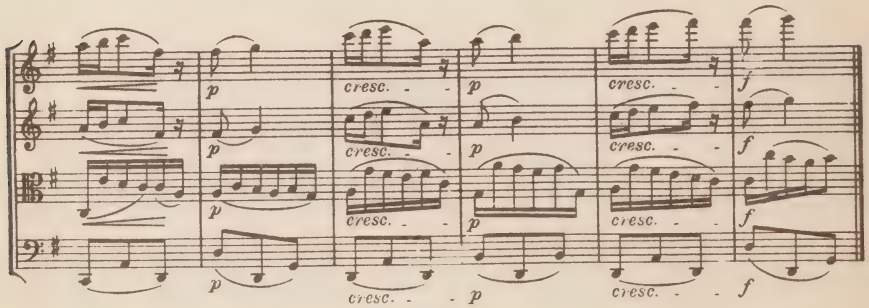

p cresc.
f
50
dim.
60
sempre p


70
sempre p
sempre p
sempre p
sempre p
80
p
90


100
cresc.
cresc.
cresc.
cresc.
p
p
p
110
120



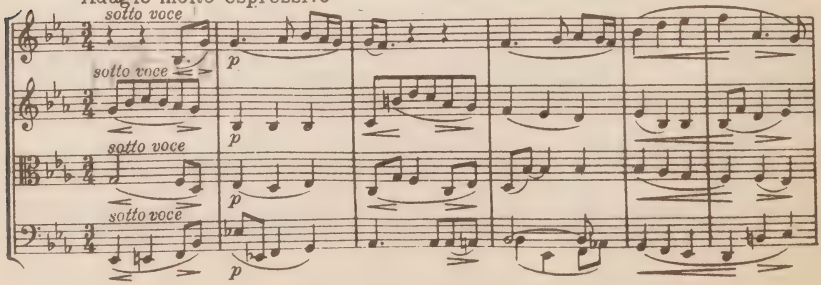


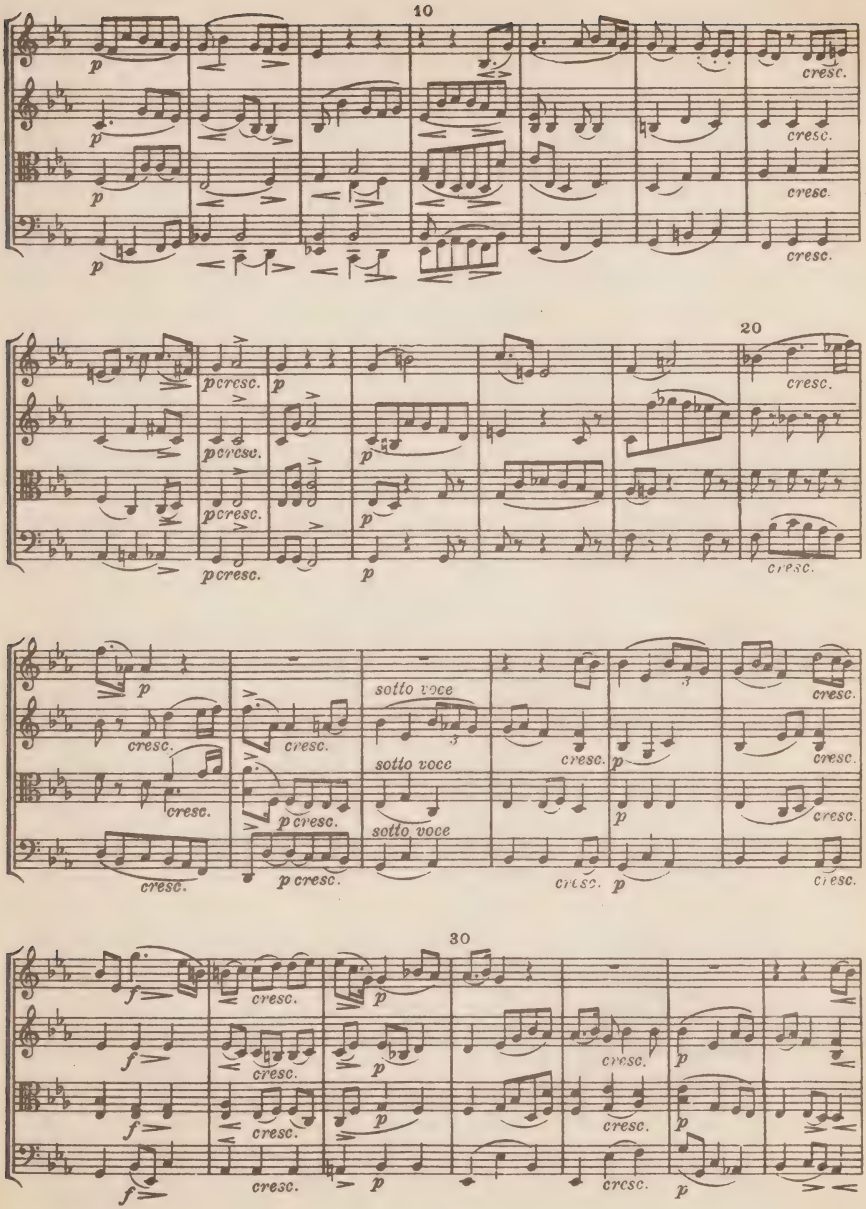


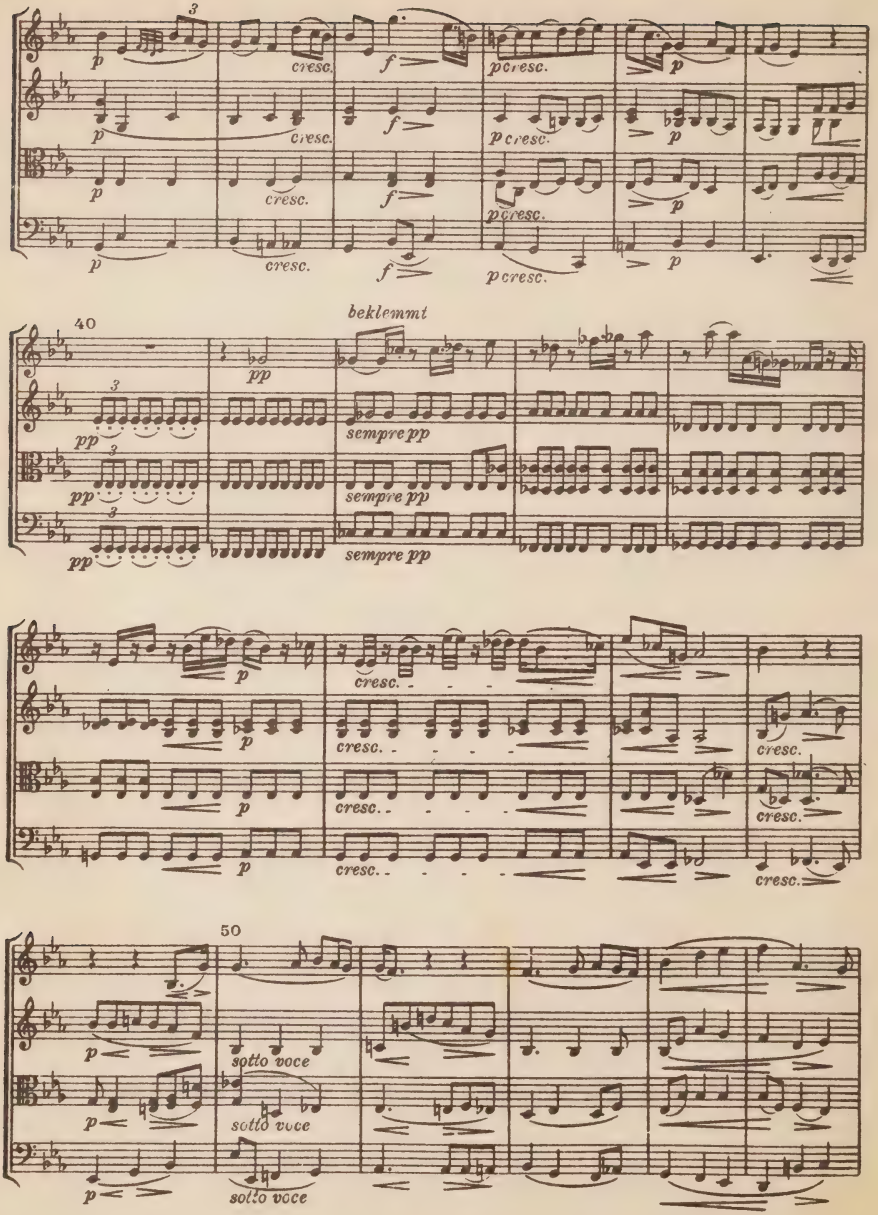
V

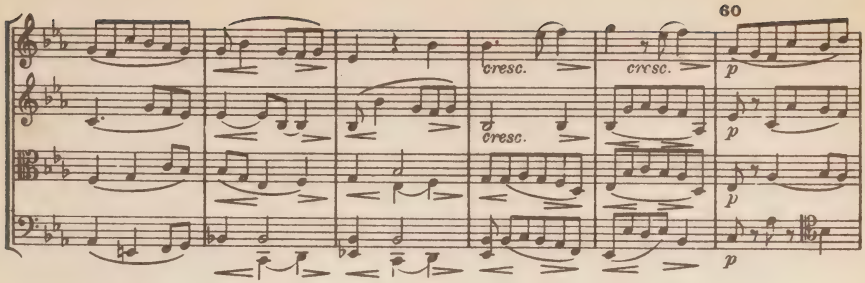
Cavatina

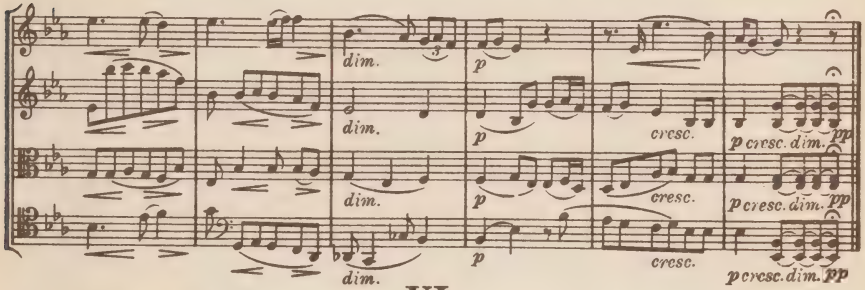
Adagio molto espressivo




10
20
30
cresc.
sotto voce

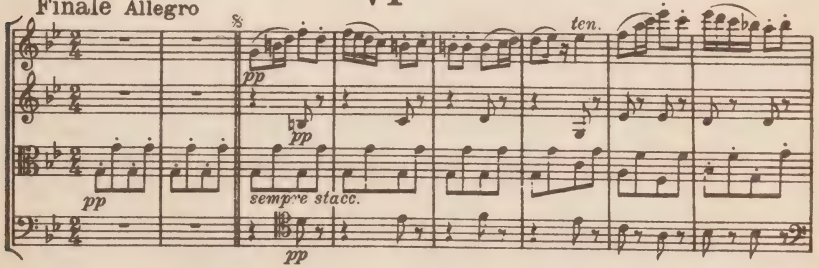

40
beklemmt
sempre pp
sotto voce

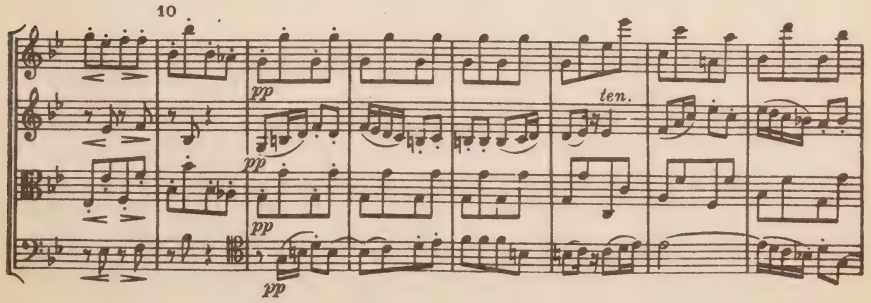


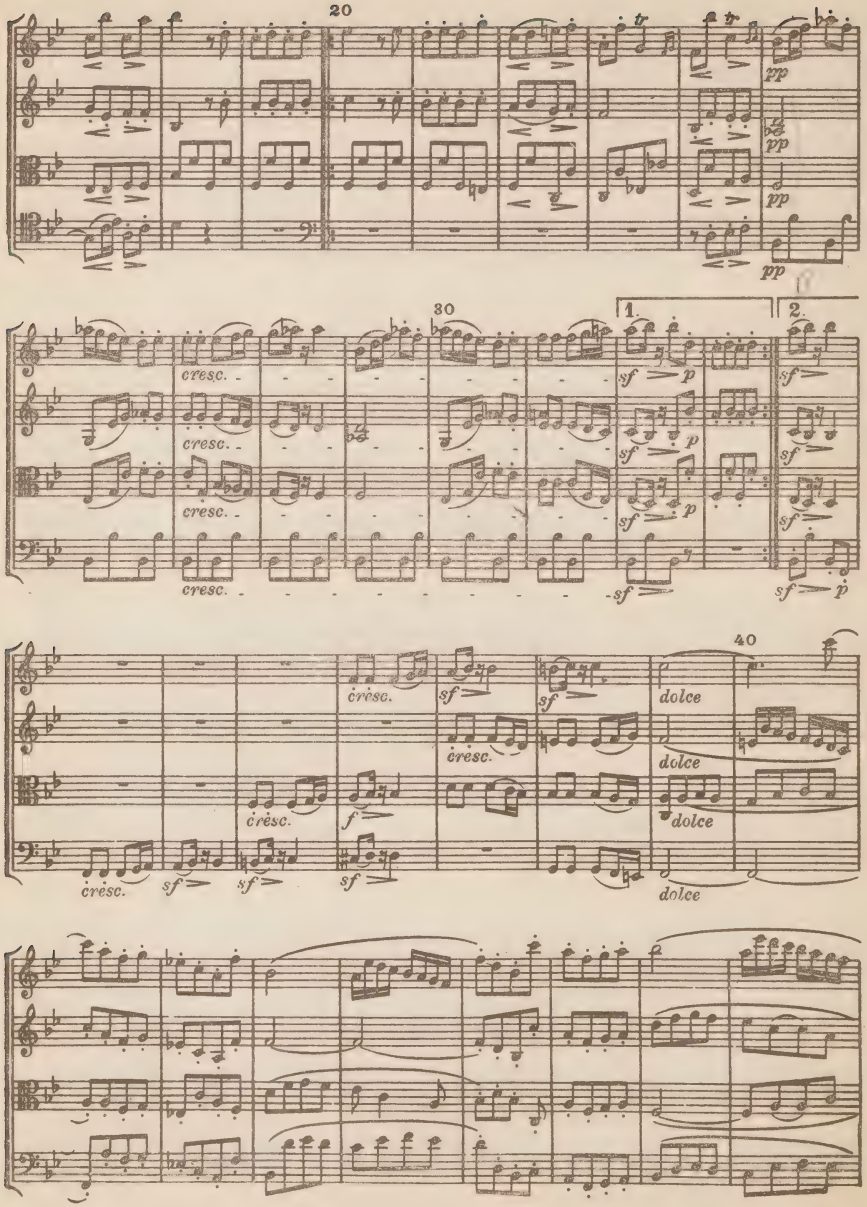


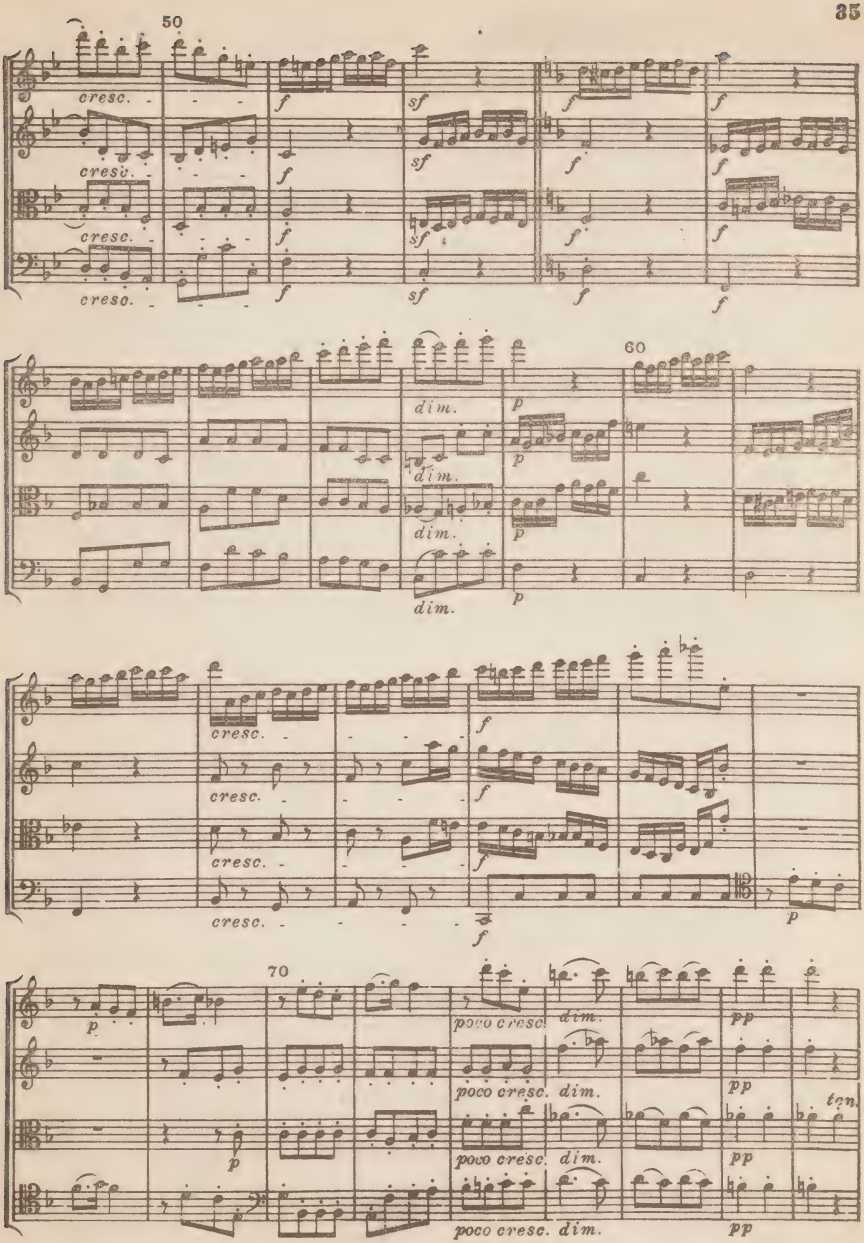
VI

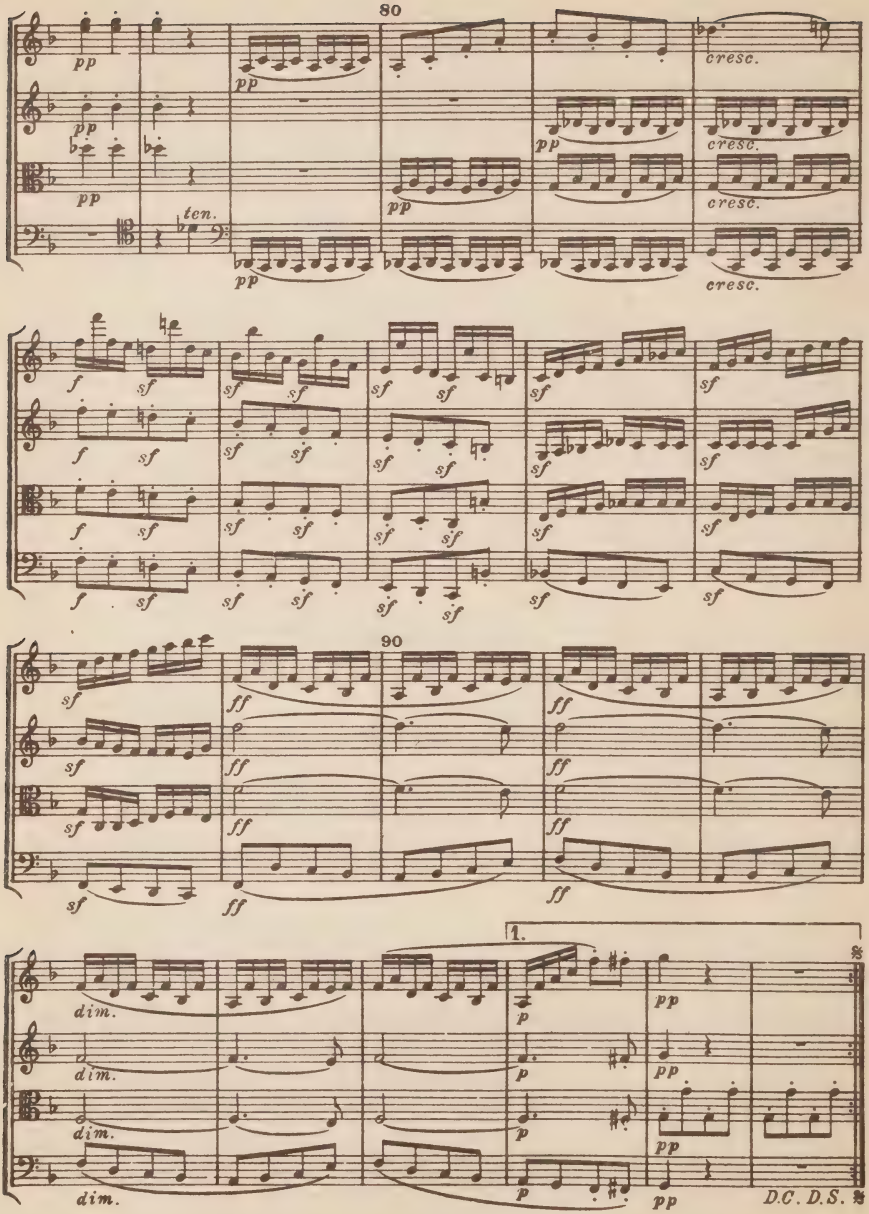
Finale Allegro

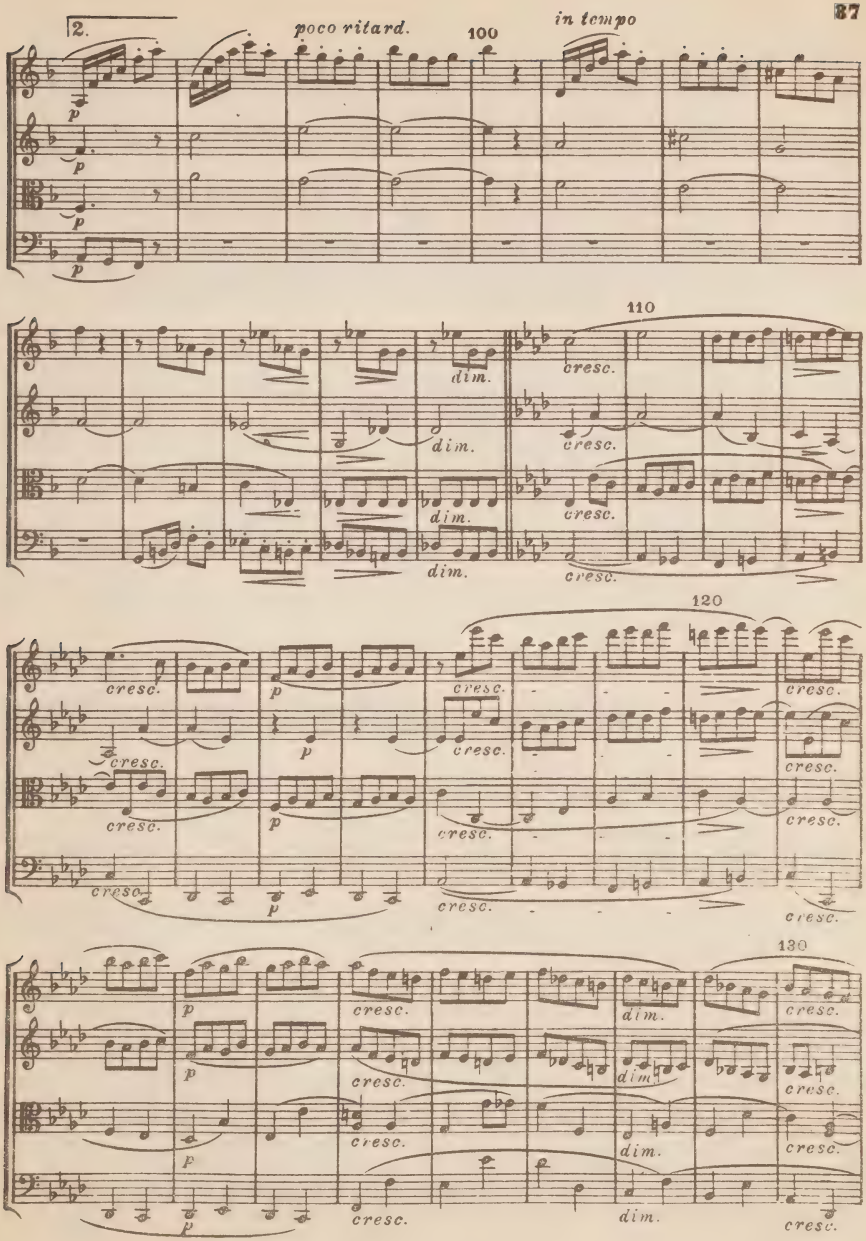


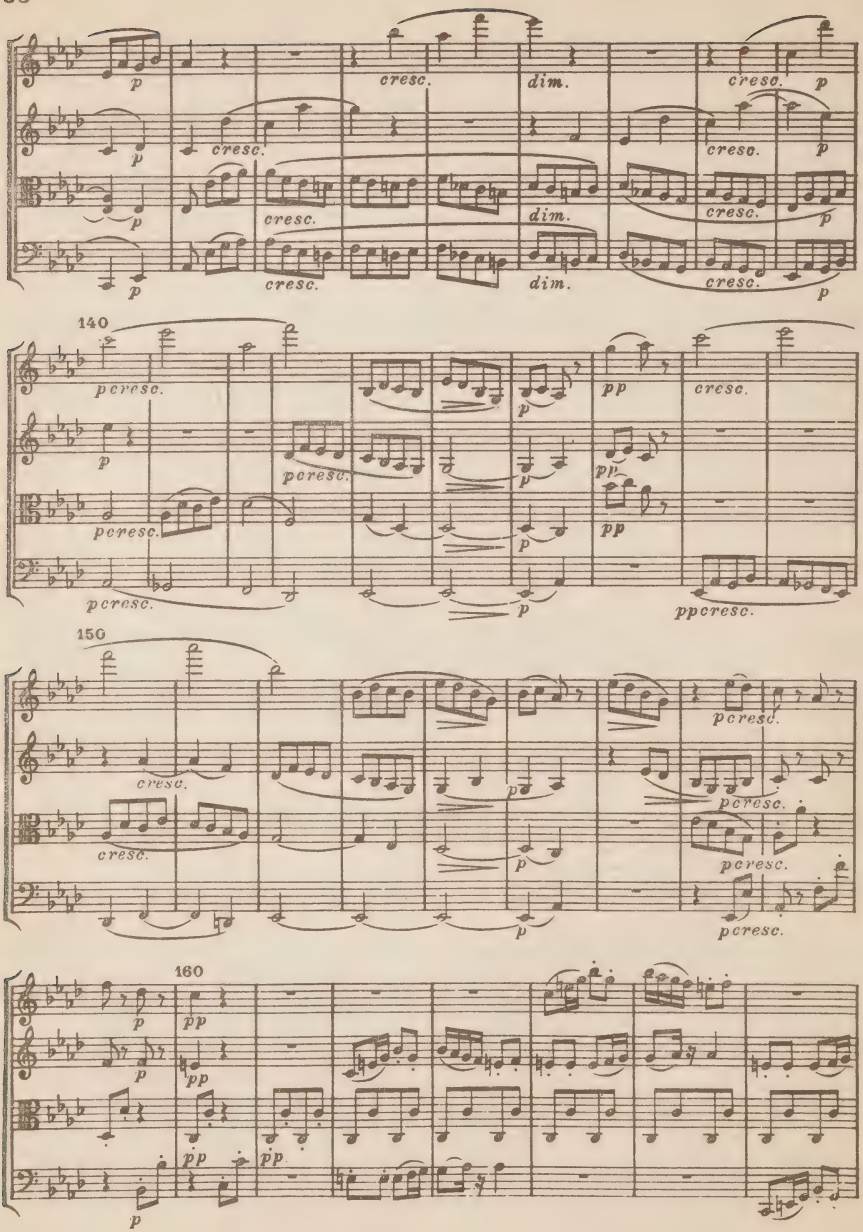


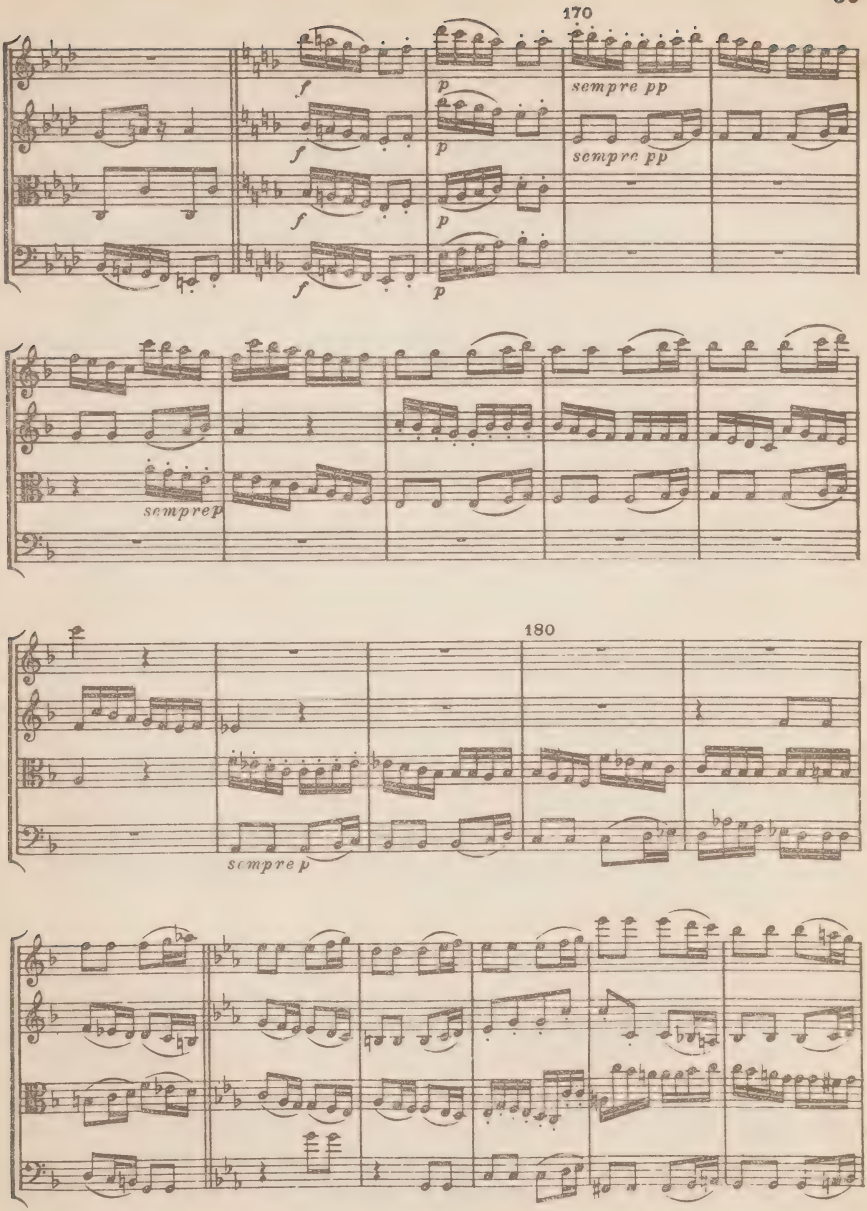

20
pp
pp
pp
pp
30
1.
2.
cresc.
cresc.
cresc.
cresc.
sf
p
sf
p
sf
p
sf
p
sf
p
sf
p
40
cresc.
sf
sf
dolce
cresc.
dolce
cresc.
f
dolce
cresc.
sf
sf
sf
dolce

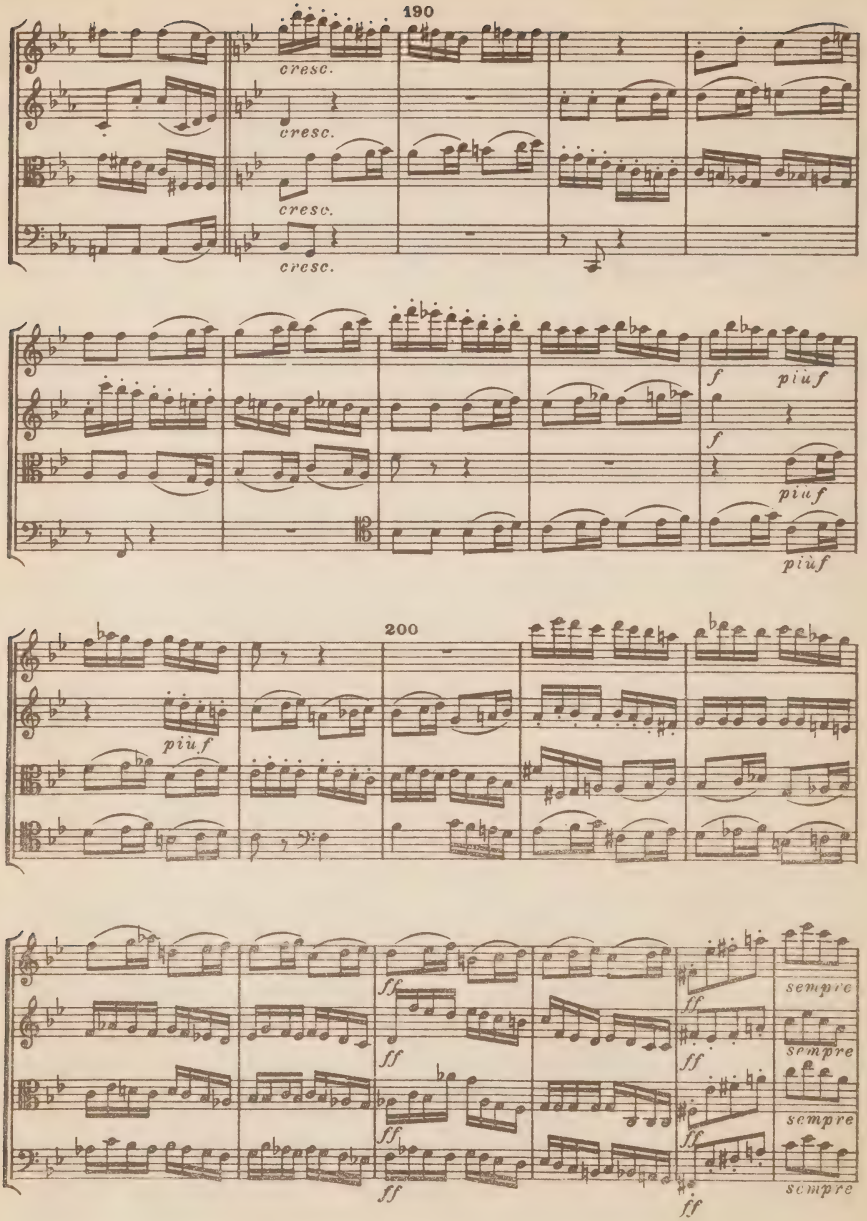

50
cresc.
cresc.
cresc.
creso.
f
sf
60
dim.
p
70
poco cresc. dim.
pp
ten.

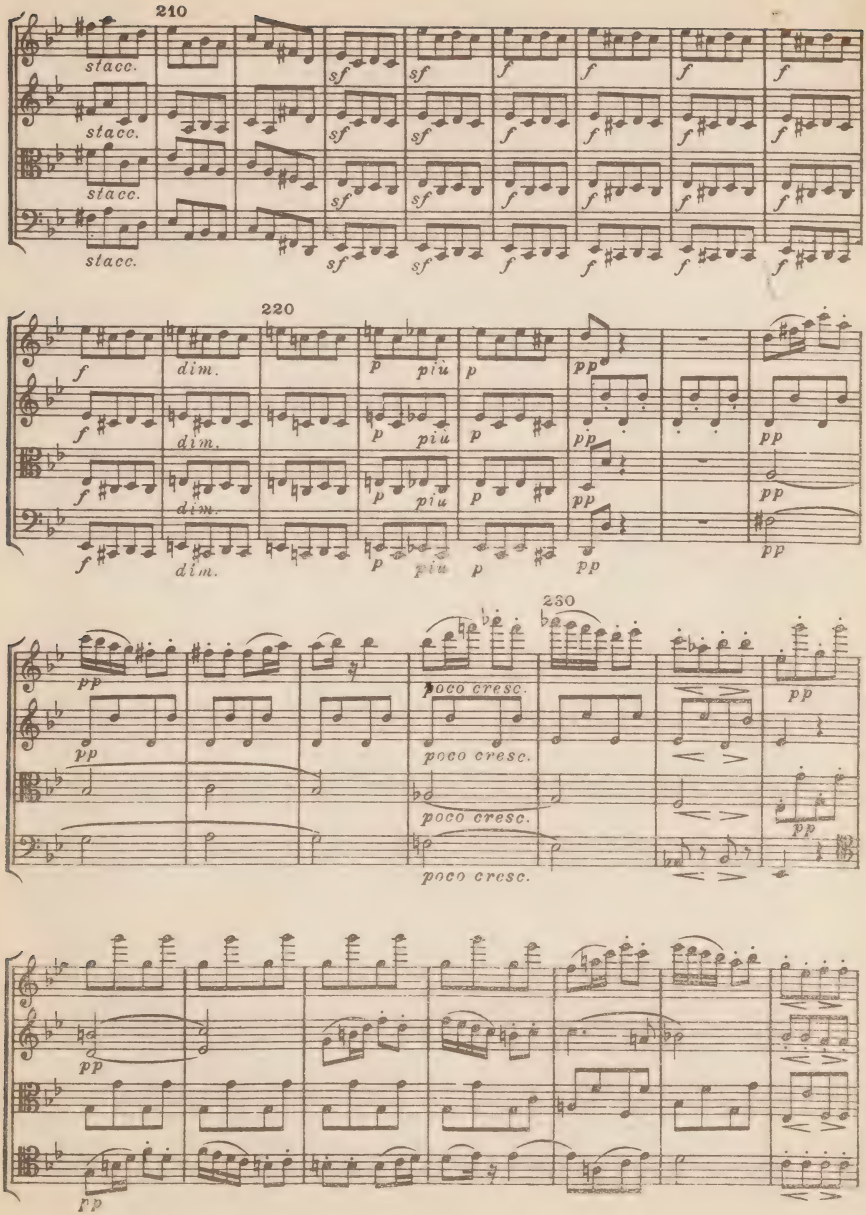

80
pp
cresc.
ten.
f
sf
90
ff
dim.
1.
p
D.C. D.S.

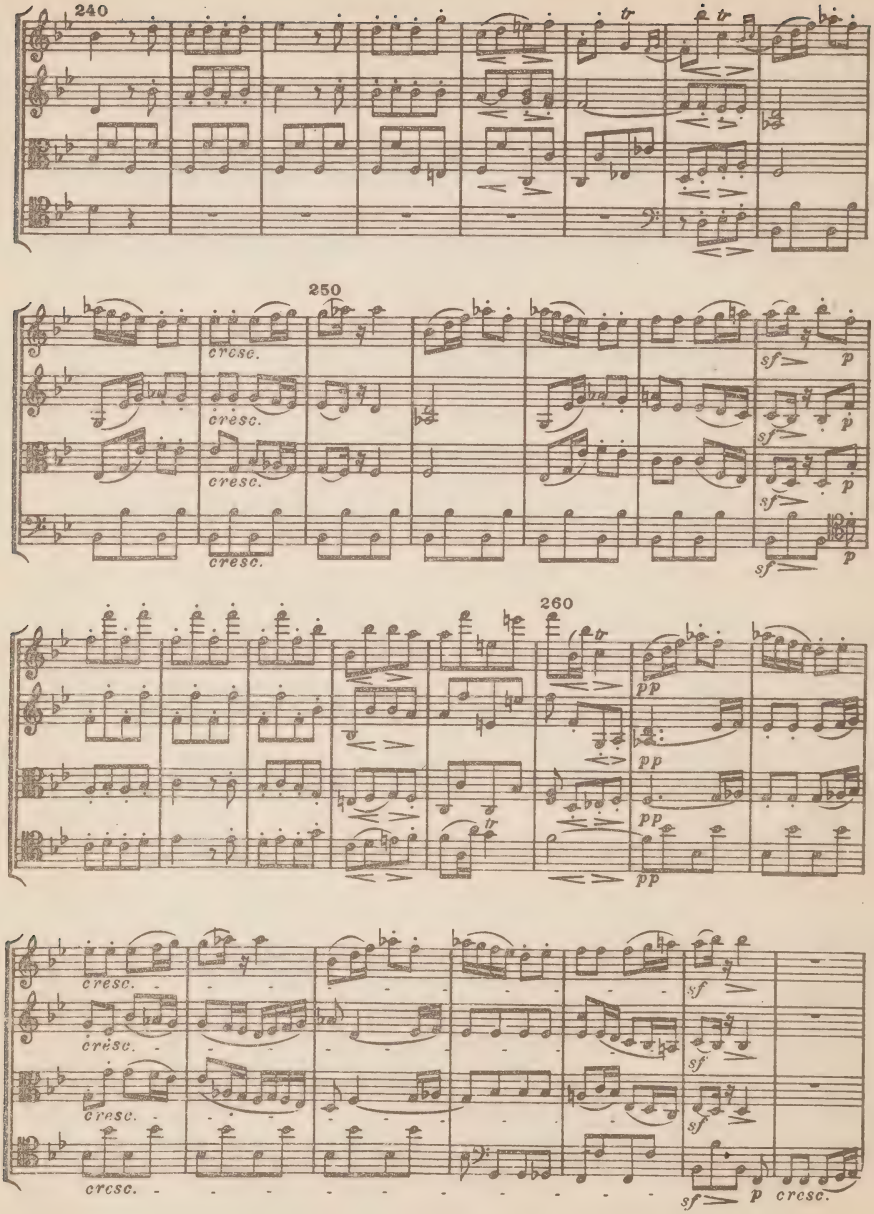

2.
poco ritard.
100
in tempo
110
120
130
p
dim.
cresc.

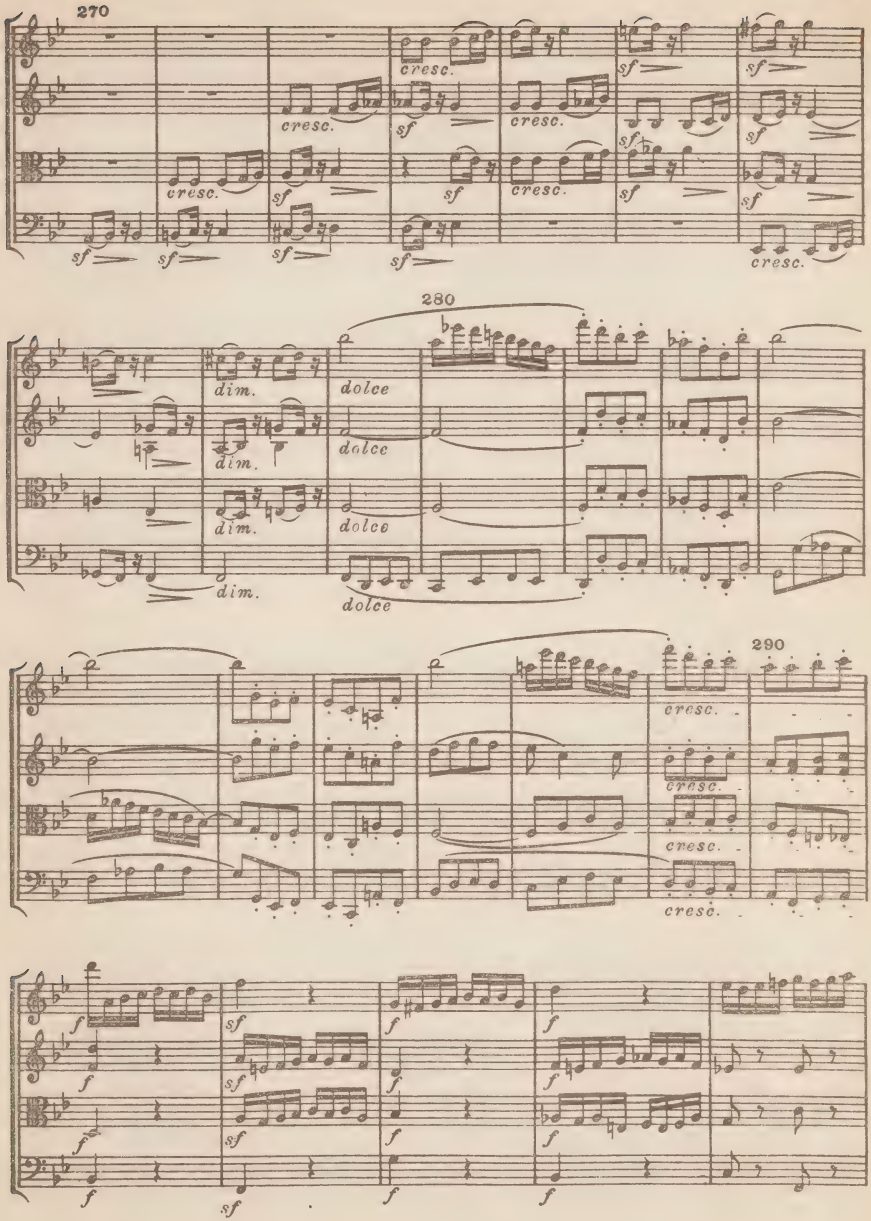

140
150
160
cresc.
dim.
p
pp
pcresc.
ppcresc.

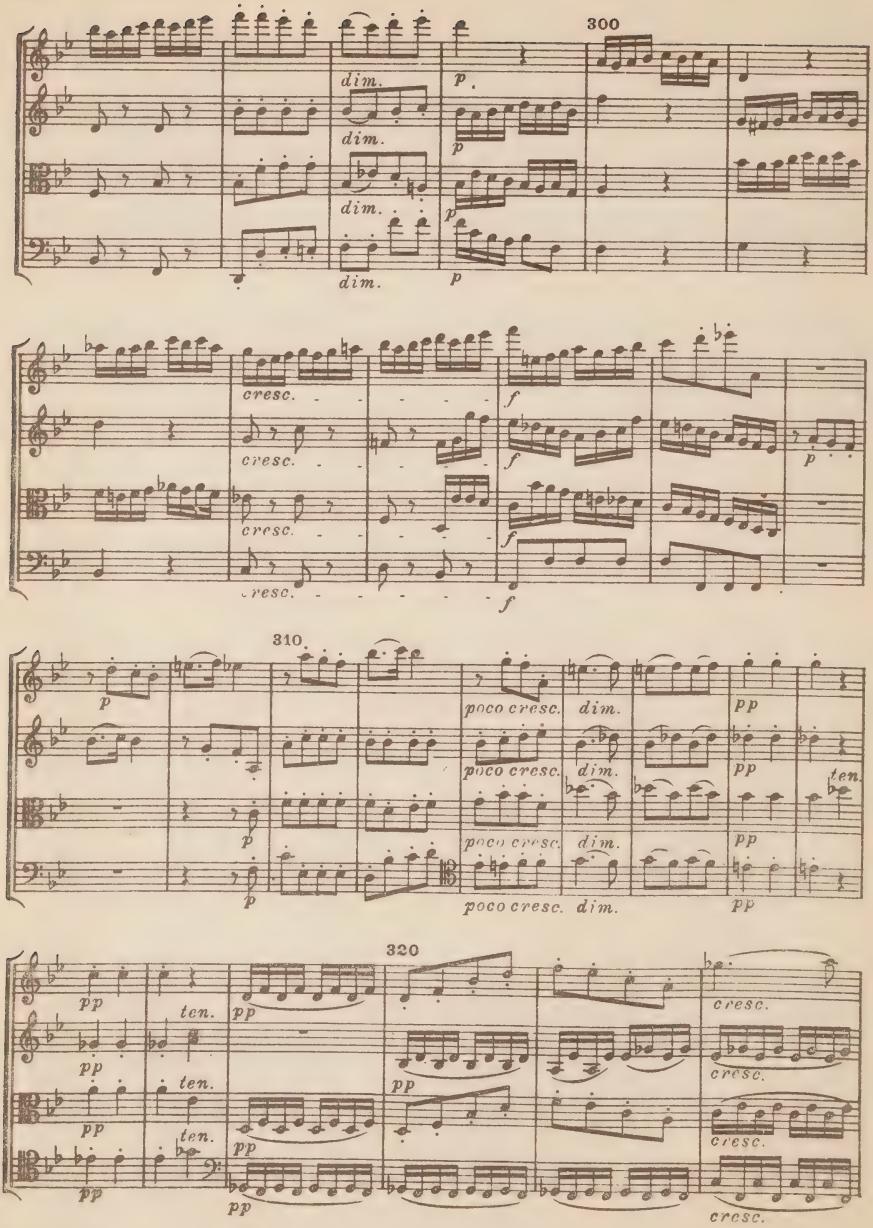

170
f
p
sempre pp
sempre pp
sempre p
180
sempre p

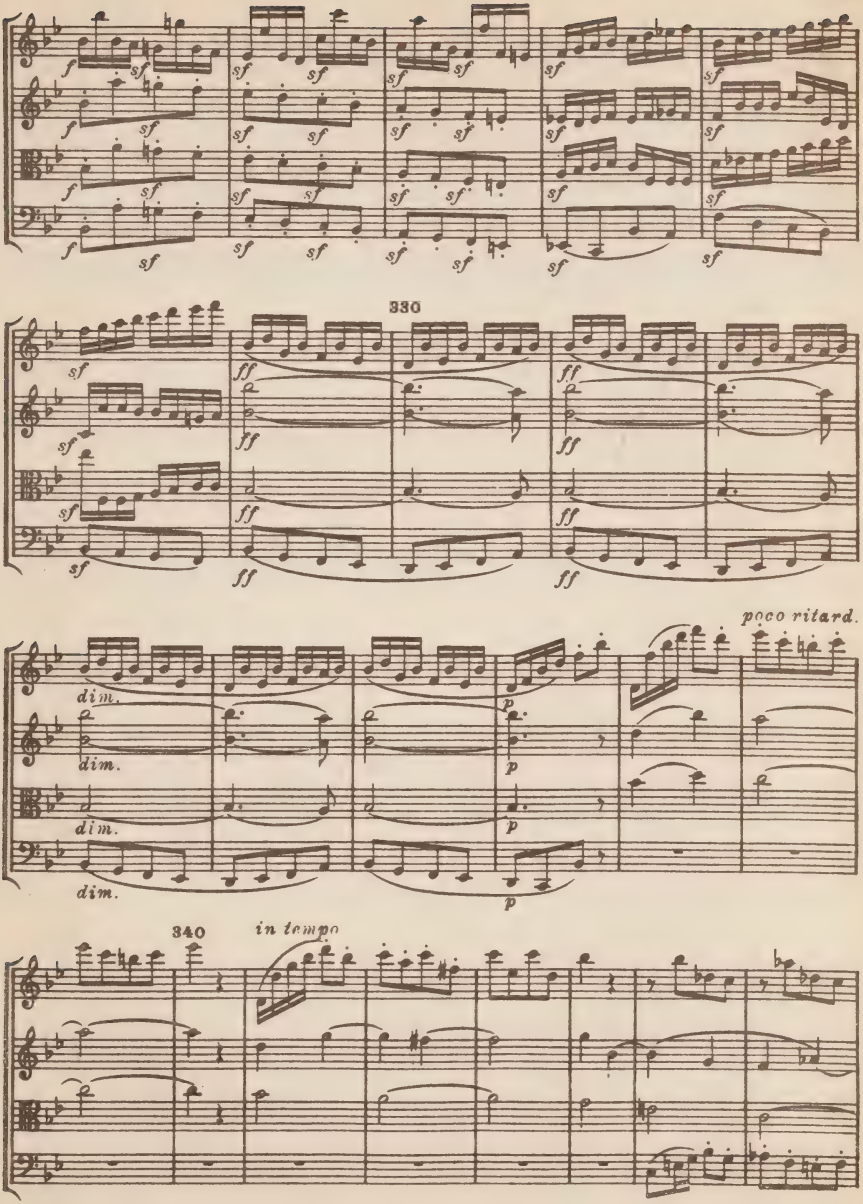

190
cresc.
cresc.
cresc.
cresc.
f
più f
f
più f
più f
200
più f
ff
ff
ff
ff
ff
ff
ff
ff
sempre
sempre
sempre
sempre

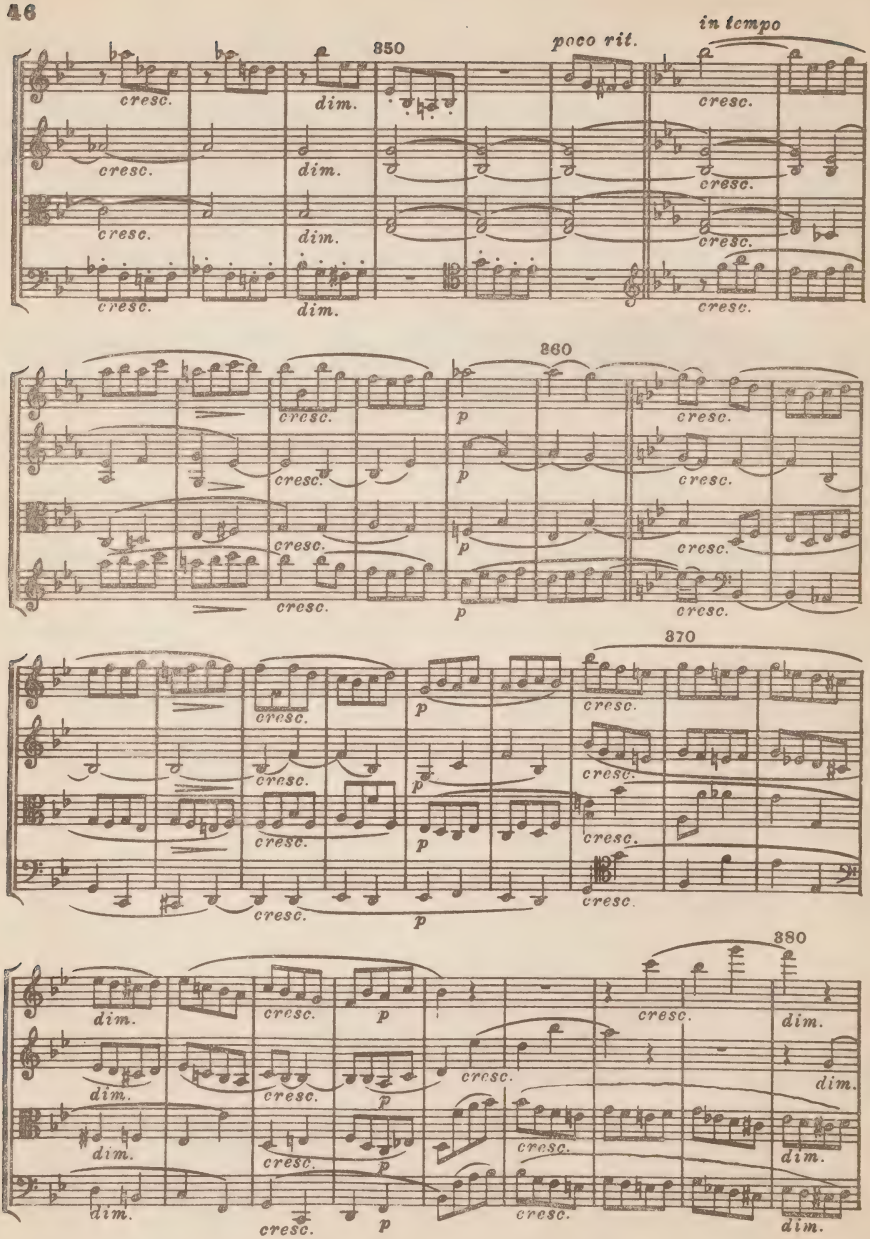

210
stacc.
sf
f
220
dim.
p
piu
pp
230
poco cresc.
pp

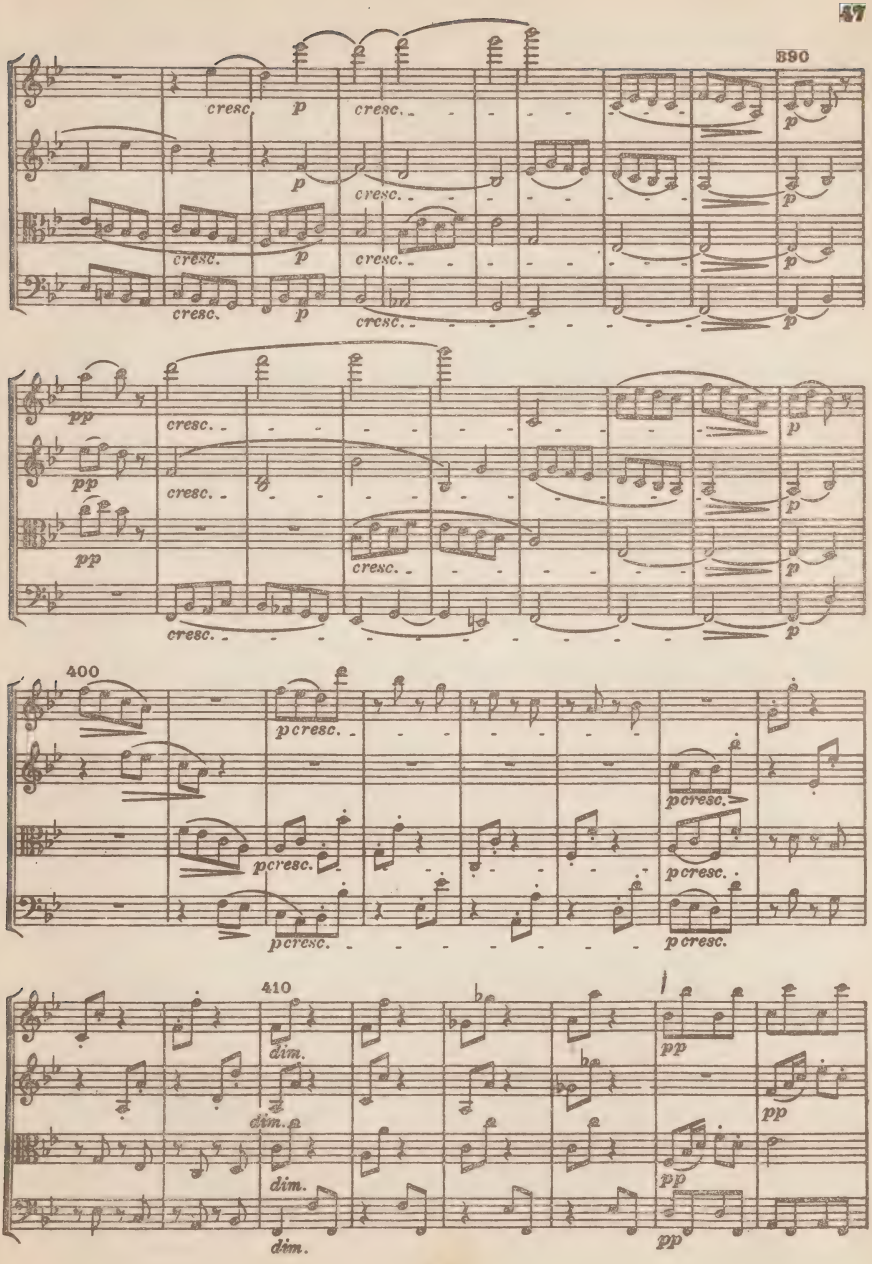

240
250
cresc.
sf
p
260
pp
cresc.
sf
p
cresc.

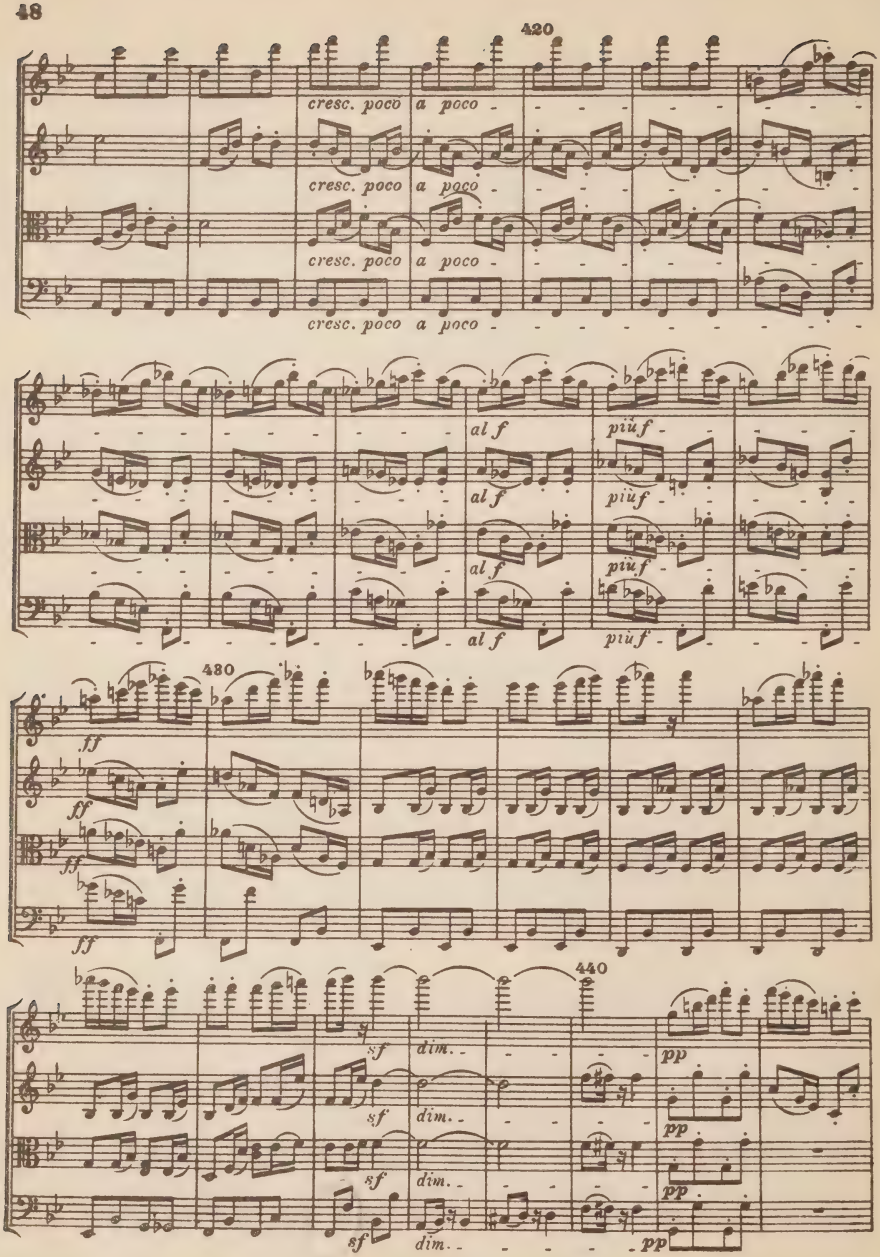

270
cresc.
sf
dim.
dolce
280
290

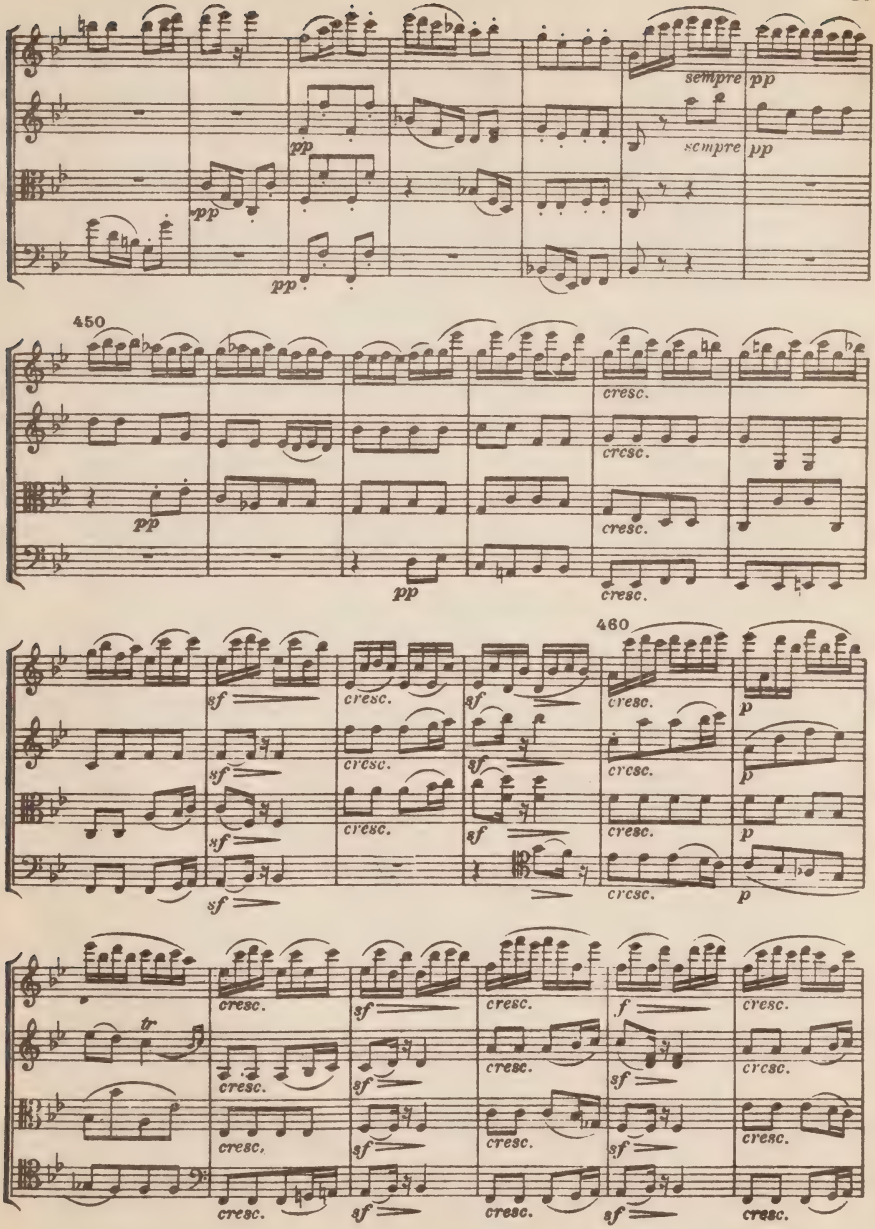

300
dim.
dim.
dim.
dim.
p
p
p
cresc.
cresc.
cresc.
cresc.
f
f
f
f
p
310
p
p
p
poco cresc.
poco cresc.
poco cresc.
poco cresc.
dim.
dim.
dim.
dim.
pp
pp
pp
pp
ten.
320
pp
pp
pp
pp
ten.
ten.
ten.
pp
pp
pp
pp
cresc.
cresc.
cresc.
cresc.

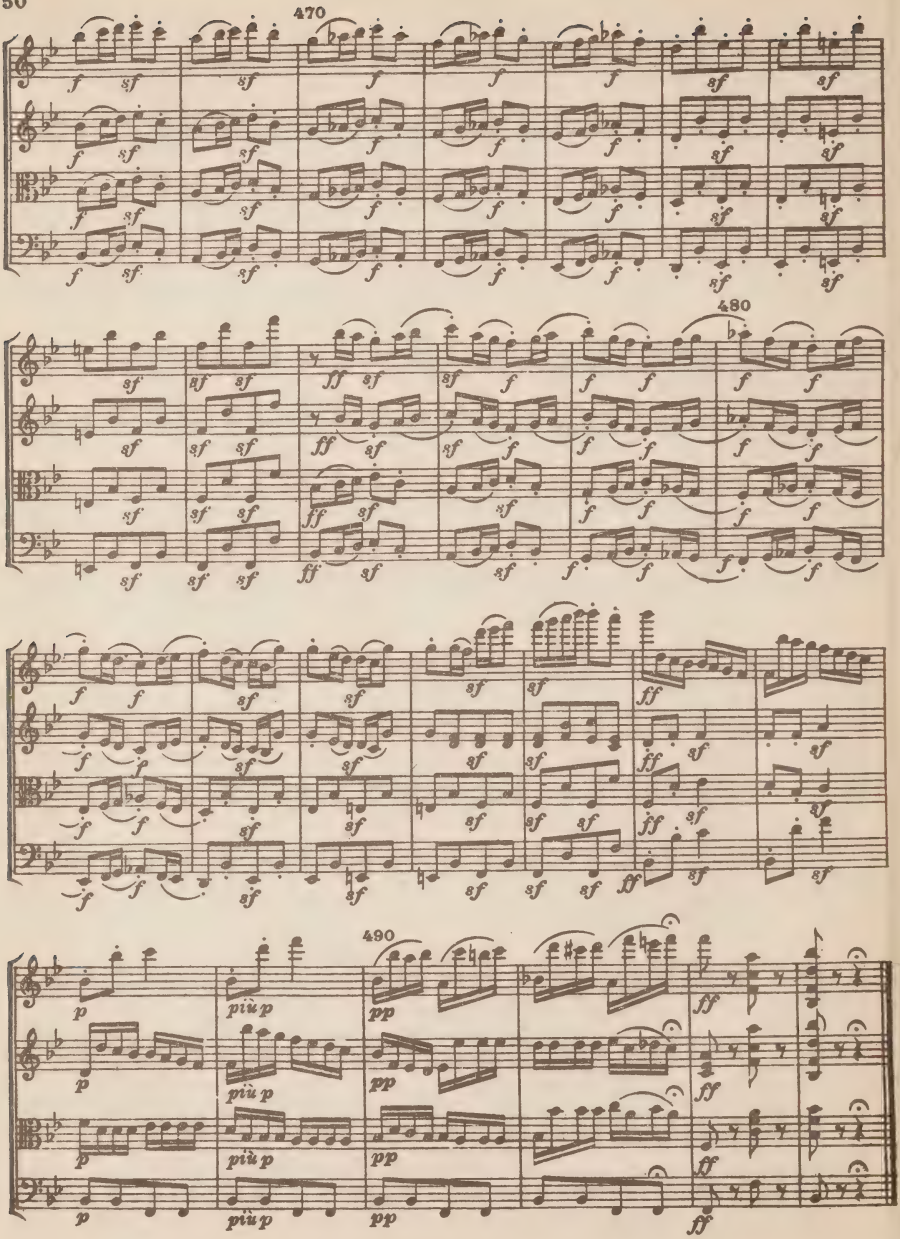

330
poco ritard.
340
in tempo


in tempo
poco rit.
350
cresc.
dim.
260
p
370
380


390
cresc.
p
400
410
dim.
pp


420
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
al f
al f
al f
al f
più f
più f
più f
più f
480
ff
ff
ff
ff
440
sf
sf
sf
sf
dim.
dim.
dim.
dim.
pp
pp
pp
pp


sempre pp
sempre pp
pp
pp
pp
450
cresc.
cresc.
cresc.
pp
cresc.
460
sf
cresc.
sf
cresc.
p
sf
cresc.
sf
cresc.
p
sf
cresc.
sf
cresc.
p
cresc.
tr
cresc.
sf
cresc.
f
cresc.
cresc.
sf
cresc.
sf
cresc.
cresc.
sf
cresc.
sf
cresc.
cresc.
sf
cresc.
sf
cresc.


470
480
490
f
sf
ff
più p
pp

Symphonien:

No.		No.		No.	
401.	Mozart, C (Jupiter) [551]	443.	Strauß, Till Eulenspiegel	486.	Haydn, No. 45 [18], Fis m (Abschied)
402.	Beethoven, No. 5, C m	444.	Strauß, Zarathustra	487.	Haydn, No. 88 [13], G
403.	Schubert, H m (unvoll.)	445.	Strauß, Don Quixote	488.	Haydn, No. 82 [17], C (L'ours)
404.	Mozart, G m [550]	446.	Mozart, D (o. Men.) [504]	489.	Rimsky-Korsakow, Antar (Symph. No. 2)
405.	Beethoven, No. 3, Es (Eroica)	447.	Liszt, Bergsymphonie	490.	Borodin, No. 1, Es
406.	Mendelssohn, Nr. 3, A m	448.	Liszt, Tasso	491.	Borodin, No. 2, H m
407.	Beethoven, No. 6, F (Pastorale)	449.	Liszt, Préludes	492.	Mahler, No. 7
408.	Schumann, No. 3, Es	450.	Liszt, Orpheus	493.	Rimsky-Korsakow, Scheherazade
409.	Haydn, No. 104 [2], D (London)	451.	Liszt, Prometheus	494.	Glasunow, No. 4, Es
410.	Schubert, No. 7, C	452.	Liszt, Mazeppa	495.	Glasunow, No. 8, Es
411.	Beethoven, No. 9, D m	453.	Liszt, Festklänge	496.	Skrjabin, Divin Poème
412.	Beethoven, No. 7, A	454.	Liszt, Heldenklage	497.	Skrjabin, Le Poème de l'Extase
413.	Schumann, No. 4, D m	455.	Liszt, Hungaria	498.	Strauß, Heldenleben
414.	Beethoven, No. 8, F	456.	Liszt, Hamlet	499.	Strauß, Alpen-Symph.
415.	Mozart, Es [543]	457.	Liszt, Hunnenschlacht.	500.	Tschaikowsky, Manfred
416.	Beethoven, No. 8, F	458.	Liszt, Ideale	501.	Borodin, No. 3 A moll
417.	Schumann, No. 1, B	459.	Bruckner, No. 1, C m	502.	Mozart, C [425]
418.	Beethoven, No. 1, C	460.	Bruckner, No. 2, C m	503.	Skrjabin, No. 2, C m
419.	Beethoven, No. 2, D	461.	Bruckner, No. 3, D m	504.	Schubert, No. 1, D
420.	Mendelssohn, Nr. 4, A	462.	Bruckner, No. 4, Es (romantische)	505.	Schubert, No. 2, B
421.	Schumann, No. 2, C	463.	Bruckner, No. 5, B	506.	Schubert, No. 3, D
422.	Berlioz, Phant. Symph.	464.	Bruckner, No. 6, A	507.	Schubert, No. 4, C m (Tragische)
423.	Berlioz, Harold i. Ital.	465.	Bruckner, No. 7, E	508.	Schubert, No. 5, B
424.	Berlioz, Romeo u. Julia	466.	Bruckner, No. 8, C m	509.	Schubert, No. 6, C
425.	Brahms, No. 1, C m	467.	Bruckner, No. 9, D m	510.	Strauß, Domestica
426.	Brahms, No. 2, D	468.	Haydn, No. 93 [5], D	511.	Haydn, No. 73 [26] D (Chasse)
427.	Brahms, No. 3, F	469.	Haydn, No. 103 [1], Es (Paukenwirbel)	512.	Haydn, No. 31, D (mit Hornsignal)
428.	Brahms, No. 4, E m	470.	Volkmann, No. 1, D m	513.	Haydn, No. 7, C (Le Midi)
429.	Tschaikowsky, No. 5, E m	471.	Smetana, Vyšehrad	514.	Franck, Chasseur maudit
430.	Tschaikowsky, No. 4, F m	472.	Smetana, Moldau	515.	Haydn, No. 8, G (LeSoir)
431.	Haydn, No. 99 [3], Es	473.	Smetana, Sarka	516.	Franck, Les Eolides
432.	Haydn, No. 85 [15], B (La Reine)	474.	Smetana, Aus Böhmens Hain und Flur	517.	Haydn, No. 48, C (Maria Theresia)
433.	Dvořák, No. 5. E m (Aus der neuen Welt)	475.	Smetana, Tábor	518.	Haydn, No. 55. Es (Schulm.)
434.	Haydn, No. 100 [11], G (Mil.)	476.	Smetana, Blanik	519.	Trapp, No. 4, B m
435.	Haydn, No. 94 [6], G (Paukenschl.)	477.	Liszt, Faust-Symphonie	520.	Graener, Sinf. breve
436.	Haydn, No. 92 [16], G (Oxf.)	478.	Strauß, Aus Italien	521.	J. Chr. Bach, D
437.	Mozart, D [385]	479.	Tschaikowsky, No. 6, H m (Pathétique)	522.	J. Chr. Bach, Es
438.	Haydn, No. 102 [12], B	480.	Haydn, No. 95 [9], C moll	523.	Franck, Rédemption
439.	Haydn, No. 101 [4], D (Glock.)	481.	Haydn, No. 96 [14], D	524.	Zador, Tanz-Symphonie
440.	Strauß, Don Juan	482.	Franck, D moll		
441.	Strauß, Macbeth	483.	Haydn, No. 97 [7], C		
442.	Strauß, Tod und Verklärung	484.	Haydn, No. 86 [10], D		
		485.	Haydn, No. 98 [8], B		

Ouverturen:

No.		No.		No.	
601.	Beethoven, Leonore No. 3	626.	Beethoven, Coriolan	653.	Mendelssohn, Meeresst. und glückliche Fahrt
602.	Weber, Freischütz	627.	Beethoven, Weihe des Hauses	654.	Rossini, Semiramis
603.	Mozart, Figaros Hochz.	628.	Beethoven, Leonore No. 1	655.	Rossini, Tankred
604.	Beethoven, Egmont	629.	Beethoven, Leonore No. 2	656.	Brahms, Akad. Fest-O.
605.	Weber, Beherrscher der Geister	630.	Beethoven, Ruinen von Athen	657.	Brahms, Tragische Ouv.
606.	Mendelssohn, Melusine	631.	Beethoven, Kng. Stephan	658.	Auber, Schwarz. Domino
607.	Weber, Oberon	632.	Beethoven, Namensfeier	659.	Auber, Fra Diavolo
608.	Mozart, Don Juan	633.	Marschner, Hans Heiling	660.	Mozart, Titus
609.	Weber, Preziosa	634.	Maillart, Glöck. d. Erem.	661.	Mozart, Idomeneus
610.	Beethoven, Fidelio	635.	Weber, Euryanthe	662.	Mozart, Così fan tutte
611.	Mendelssohn, Ruy Blas	636.	Schubert, Rosamunde	663.	Mozart, Entführung
612.	Weber, Jubel-Ouvert.	637.	Mendelssohn, Hebriden	664.	Smetana, Verkauft. Braut
613.	Mendelssohn, Sommernachtstraum	638.	Glinka, Leben f. d. Zaren	665.	Wagner, Meistersinger
614.	Mozart, Zauberflöte	639.	Glinka, Ruslan u. Ludmila	666.	Wagner, Parsifal
615.	Nicolai, Lustig. Weiber	640.	Cherubini, Abenceragen	667.	Wagner, Rienzi
616.	Rossini, Wilhelm Tell	641.	Cherubini, Medea	668.	Wagner, Holländer
617.	Berlioz, Waverley	642.	Cherubini, Anakreon	669.	Wagner, Tannhäuser
618.	Berlioz, Vehmrichter	643.	Cherubini, Wasserträger	670.	Reger, Lustspiel-Ouv.
619.	Berlioz, König Lear	644.	Cornelius, Barb. v. Bagd.	671.	Wagner, Faust-Ouvert.
620.	Berlioz, Röm. Carneval	645.	Cornelius, Cid	672.	Weingartner, Lust. Ouv.
621.	Berlioz, Korsar	646.	Schumann, Manfred	673.	Volkmann, Richard III.
622.	Berlioz, Benv. Cellini	647.	Schumann, Genoveva	674.	Volkmann, Fest-Ouv.
623.	Berlioz, Beat. u. Bened.	648.	Bennett, Najaden	675.	Tschaikowsky, Romeo
624.	Tschaikowsky, 1812	649.	Wagner, Tristan u. Isolde	676.	Gluck, Iphigenie i. Aulis
625.	Beethoven, Prometheus	650.	Boieldieu, Weiße Dame	677.	Smetana, Libussa
		651.	Auber, Eherne Pferd	678.	Suppé, Dichter u. Bauer
		652.	Wagner, Lohengrin: I. u. III. Akt		

Ouverturen:

No.
679. Flotow, Stradella . . .
680. Flotow, Martha . . . .
681. Bruckner, in G m (nachgel.)
682. Mendelssohn, Heimkehr aus der Fremde . .
683. Mendelssohn, Athalia .
684. Mendelssohn, Paulus .
685. Rossini, Barbier von Sevilla
686. Rossini, D. dieb. Elster
687. Pfitzner, Palestrina, 3 Vorspiele
689. Auber, Stumme v. Portici
690. Dvořák, Karneval . . .

No.
691. Gluck, Orpheus und Eurydice .
692. Rimsky-Korsakow, La grande Pâque Russe .
693. Lortzing, Zar und Zimmermann
694. Kreutzer, Das Nachtlager von Granada . .
695. Mussorgsky, Hovantschina
696. Weber, Abu Hassan .
697. Weber, Silvana . . . .
698. Schubert, Alfonso und Estrella
699. Glasunow, Fest-Ouvert.
700. Pfitzner, Käthchen v. Heilbronn

No.
1101. Humperdinck, Hänsel und Gretel . . . . .
1102. Gluck, Alceste . . . .
1103. Strauß, Fledermaus .
1104. Lalo, Le Roi d'Ys . .
1105. Boieldieu, Kalif von Bagdad
1106. Strauß, Zigeunerbaron
1107. Verdi, Macht des Schicksals .
1108. Verdi, Sizilian. Vesper
1109. Cimarosa, Die heimliche Ehe

Konzerte:

701. Beethoven, Viol.-Konz., D
702. Mendelssohn, Vl.-Kz. E m
703. Spohr, V.-K., A m (Gesangsm.)
704. Beethoven, Klav.-Kz. C m
705. Beethoven, Klav.-Kzt., G
706. Beethoven, Klav.-Kz., Es
707. Schumann, Klav.-K., A m
708. Tschaikowsky, Viol.-K., D
709. Tschaikowsky, Klav.-Kz. B m
710. Liszt, Klav.-Konz., Es .
711. Bach, Viol.-Konz., A m .
712. Bach, Viol.-Konz., E . .
713. Brahms, Klav.-Kzt., D m
714. Bruch, Viol.-Konz., G m .
715. Brahms, Klav.-Konz., B
716. Brahms, Viol.-Konz., D .
717. Mozart, Viol.-Kzt., A [219]
718. Mozart, Viol.-Kz., Es [268]
719. Mozart, Klav.-Kz., D [537]
720. Liszt, Klav.-Konz., A . .
721. Mozart, Klav.-Kons., Dm [466]
722. Liszt, Totentanz (Siloti)
723. Brahms, K. f. V. u. Vc., A m
724. Beethoven, Klav.-Kzt., C
725. Beethoven, Klav.-Kzt., B
726. Grieg, Klav.-Konz., A m
727. Bach, Konz. f. 2 Viol. D m
728. Lalo, Symph. espagnole
729. Beethoven, Tripel-Kzt., C

730. Bach, Konz. f. 2 Klav., C
731. Bach, Konz. f. 2 Klav., C m
732. Bach, Konz. f. 3 Klav., D m
733. Bach, Konz. f. 3 Klav., C
734. Mozart, Symph. conc. f. Violine u. Viola, Es [364]
735. Dohnányi, Variat. über ein Kinderlied f. Pfte.
736. Mozart, Klav.-Kz., A [488]
737. Mozart, Klav.-K., Es [482]
738. Franck, Symph. Variat.
739. Mozart, Klav.-Kz., C [467]
740. Mozart, Kl.-Kz., C m [491]
741. Mozart, K. f. 2 Kl., Es [365]
742. Mozart, Klav.-K., Es [271]
743. Mozart, Klav.-Kz., B [450]
744. Bach, Klav.-Konz. D m .
745. Bach, Klav.-Konz. F m .
746. Weber, Kzst. f. Pfte., F m
747. Mozart, Vl.-Kzt. G [216] .
748. Mozart, Vl.-Kzt. D [218] .
749. Vivaldi, Konz. No. 10, H m
750. Vivaldi, Konz. No. 11, D m
751. Dvořák, Viol.-Kzt. A m
752. Glasunow, Vl.-Kzt. A m
753. Vivaldi, Vl.-Kzt. A m No. 6
754. Vivaldi, Vl.-Kzt. G m . .
755. Mozart, Symph. conc. (Anh. I, No. 9)
756. Viotti, Vl.-Kzt. A m, No. 22

757. Bach, K. f. Kl., V. u. Fl. A m
758. Vivaldi, Konz. f. Flöte D
759. Bach, Konz. f. 4 Kl., A m
760. Mozart, Klav.-K., G [453]
761. Mozart, Klav.-K., F [459]
762. Vivaldi, Kzt. f. 2 Viol. A m
763. Mozart, Vl.-Kzt. B [207]
764. Mozart, Vl.-Kzt. D [211]
765. J. Chr. Bach, Sinf. conc., A
766. Mozart, Vl.-Kzt. D [271 a]
767. Mozart, Kz. f. Fl. u. Hf. [299]
768. J. Chr. Bach, Sinf. conc., Es
769. Haydn, Vc.-Konz., D .
770. Sibelius, Vl.-Kzt., D m .
771. Mozart, Fl.-Konz. D [314]
772. Vivaldi, Konz. f. 2 Viol. u. Violonc., G m, op. 3 No. 2
773. J. Chr. Bach, Kl.-Kz. Es
774. Mozart, Klav.-Kz. C [503]
775. Mozart, Klav.-Kz. B [595]
776. Barsanti, Conc. grosso D, op. 3 No. 4 . . . .
777. Barsanti, Conc. grosso D, op. 3 No. 10 . . .
778. Mozart, Klar.-Kz. A [622]
779. Mozart, Flöt.-Kz. G [313]

Verschiedene Werke:

801. Berlioz, 3 Stck. a. „Faust"
802. Tschaikowsky, Capr. ital.
803. Beethoven, 2 Viol.-Rom. (G, F)
804. Mendelssohn, 5 Stücke a. „Sommernachtstraum"
805. Brahms, Haydn-Variat.
806. Wagner, Siegm. Liebesl.
807. Wagner, Walkürenritt .
808. Wagner, Wotans Abschied u. Feuerzauber
809. Wagner, Waldweben .
810. Wagner, Siegfried-Idyll
811. Wagner, Trauermusik a. „Götterdämmerung" .
812. Wagner, Karfreitagszauber .
813. Wagner, Huld.-Marsch
814. Wagner, Bacchanal . .
815. Wagner, Einl. z. 3. Akt „Tannh."
817. Schubert, Mus. a. „Rosamunde"
818. Bach, Suite No. 3, D . .
819. Volkmann, Seren., D m .
820. Wagner, Kaisermarsch
821. Bach, Suite No. 2, H m
822. Strauß, Donauwalzer . .
823. Beethoven, Egmont-Mus.
824. Tschaikowsky, Nußknacker-Suite . . . .
825. Wagner, Einleit. z. 3. Akt „Meistersinger" . . .
826. Wagner, Verwandlungsmusik u. Schlußszene d. 1. Akt „Parsifal"
827. Reger, Mozart-Variat. .

828. Bizet, L'Arlésienne, I .
829. Bizet, L'Arlésienne, II .
830. Mozart, Maurerische Trauermusik . . . .
831. Weber, Aufforderung zum Tanz
832. Bizet, Roma. Suite . .
833. Borodin, Steppenskizze
834. Glinka, Kamarinskaja .
835. Reger, Hiller-Variation.
836. Reger, Konz. i. alten Stil
837. Reger, Romant. Suite .
838. Reger, Böcklin-Suite . .
839. Graener, Var. üb. russ. Volksl.
840. Tschaikowsky, Francesca da Rimini . . . . .
841. Mussorgsky, Eine Nacht auf dem kahlen Berge
842. Rimsky-Korsakow, Capriccio espagnol . . .
843. Ljadow, Baba-Jaga . .
844. Ljadow, Kikimora . . .
845. Glinka, Valse-Fantaisie
846. Glinka, Caprice brillant
847. Sekles, Gesichte . . .
848. Strauß, Bürger-Suite .
849. Strauß, Tanzsuite . . .
850. Graener, Divertimento .
851. Tschaikowsky, Slav. Marsch
852. Ljadow, 8 russische Volksreisen
853. Ljadow, Der verzaub. See
854. Mozart, Les petits riens
855. Brahms, Serenade, D .

856. Bach, Suite No. 1, C . .
857. Tschaikowsky, Serenade
858. Mozart, Seren. No. 8, D [286]
859. Mozart, Seren. No. 6, D [239]
860. Graener, Gotische Suite
861. Bach, Suite No. 4, D .
862. Brahms, Serenade A . .
863. Tschaikowsky, Nocturnes .
864. Graener, Comedietta .
865. Wolfurt, Tripelfuge .
866. Strauß, Wein, Weib u. Gesang
867. Strauß, Rosen a. d. Süden
868. Strauß, Geschichten aus dem Wiener Wald . .
869. Strauß, Frühlingsstimmen .
870. Strauß, Künstlerleben .
871. Strauß, Kaiserwalzer .
872. Graener, Flöte von Sanssouci
873. Dvořák, Scherzo capriccioso .
874. Wunsch, Lustspiel-Suite
875. Strauß, Wiener Blut .
876. Trapp, Divertimento .
877. Busch, Capriccio . . .
878. Wunsch, Fest auf Monbijou .
879. Telemann, Tafelmusik
880. Zador, Ungar. Capr. .
881. Malipiero, Vier Inventionen .
882. Telemann, Suite f. Flöte u. Streicher, A m . .
883. Atterberg, Ballade und Passacaglia . . . .
884. S. W. Müller, Heit. Musik